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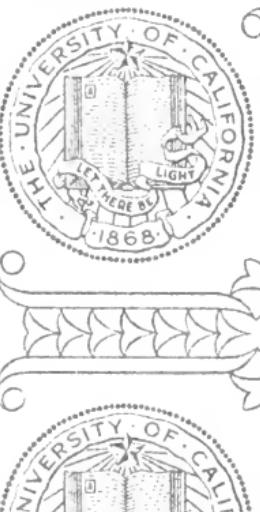
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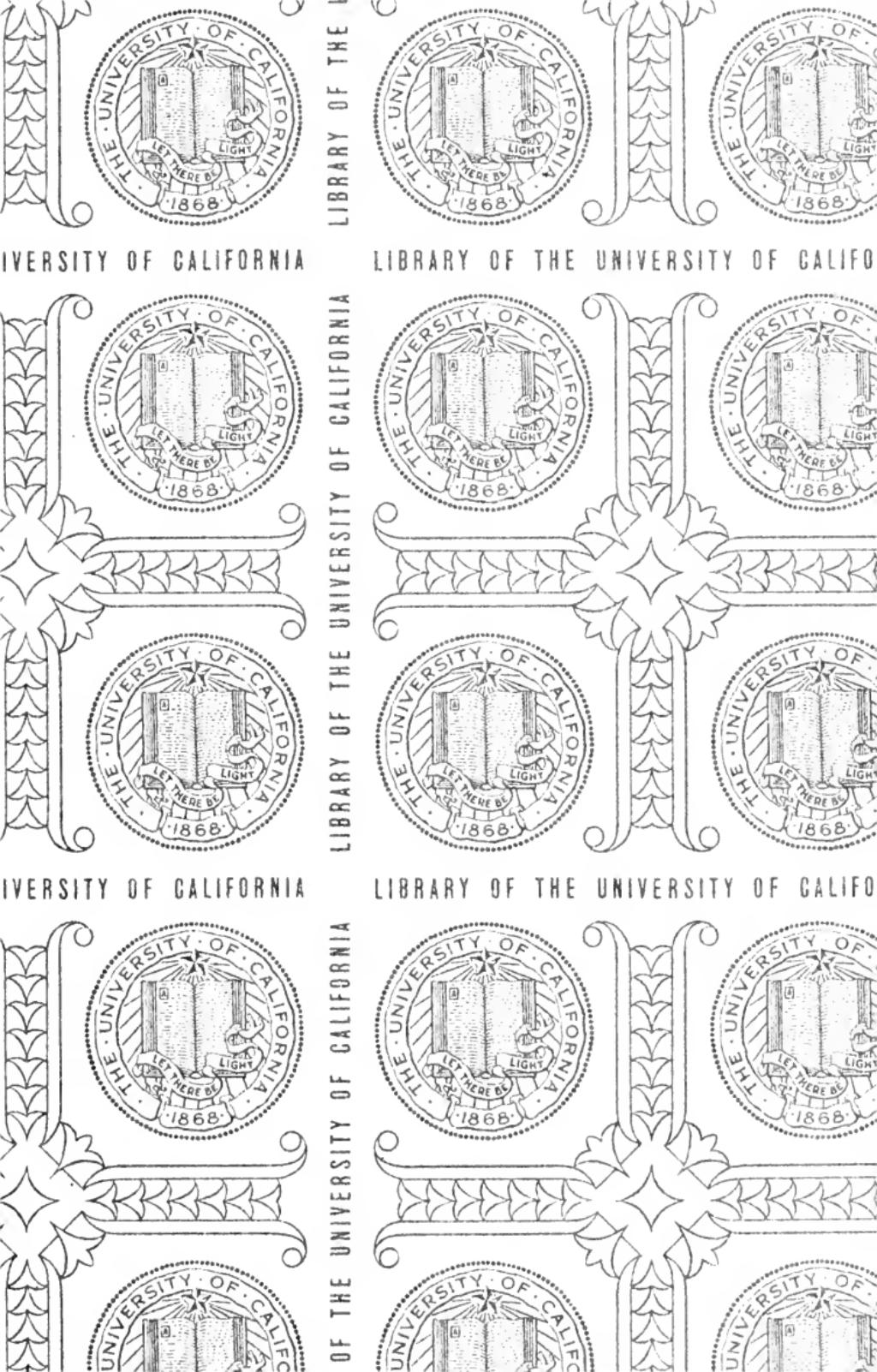
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VERGIL

THE ECLOGUES

VERGIL THE ECLOGUES

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INTRODUCTION.

§ 1. **PUBLIUS VERGILIUS MARO** was born on October 15th, 70 b.c., at Andes, near Mantua, a town in Cisalpine Gaul,

Life of Vergil. north of the Padus (*Po*). His parents were at first in very humble circumstances, but

the father increased his substance by keeping bees and buying up tracts of woodland, and contrived to send his son as a student first to Cremona, then to Mediolanum (*Milan*), and finally to Rome. Of his teachers the Epicurean Siron, whose lectures he attended at Rome, seems to have exercised especial influence upon him. The even tenor of the student's quiet life appears not to have been broken until, in 42 b.c. or shortly afterwards, his father's lands were seized and assigned to some of Octavianus' veterans. It seems clear that the lands were restored through the aid of some influential friends of the poet, such as Pollio, Gallus, and Alfenus Varus; but it is doubtful whether they were again seized, as some authorities assert. After these events Vergil lived partly at Rome and partly at his villa near Nola in Campania, which he probably acquired through the influence of Gaius Cilnius Maecenas, Augustus' chief adviser, and a well-known patron of literary men. His tenderness and amiability, his high sense of honour and devotion to his art, made him a favourite in the brilliant literary circle which the Emperor collected around him. He is said to have been tall and pale, with a somewhat rustic cast of features. His health was variable, and he died a comparatively young man, at Brundisium (*Brindisi*) in Calabria, on September 22nd, 19 b.c., having just returned from a tour in Greece. The body was carried to Naples, near which town a monument is still shown as Vergil's tomb. Upon it is inscribed the famous epitaph:—

Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope : cecini pascua, rura, duces.

§ 2. Vergil's fame as a poet rests on three great works: the *Eclogues*, the *Georgics*, and the *Aeneid*. The *Eclogues* (Bucolica or *Eclogae*) are ten short poems in His works. the pastoral style of which the Sicilian poet Theocritus was the most celebrated master among the Greeks. The *Eclogues* were written before 38 B.C. Like all the great works of Vergil, they are in hexameter verse (§ 8), into which Vergil introduced a smoothness and harmony of rhythm unequalled by any Roman poet. The novelty of the subject and beauty of the verse secured for the *Eclogues* immediate and lasting popularity.

An enthusiastic lover of the country, Vergil readily acceded to Maecenas' request for a poem on rural life. His *Georgics* (*Georgica*) form a didactic poem in four Books, and are based upon the *Works and Days* of Hesiod, the *Phaenomena* and *Diosemeia* of Aratus, the *Georgica* of Nicander, and the works of other Greek and Roman writers on agriculture. The four Books were written 37–30 B.C.; they deal respectively with agriculture, the culture of trees, the breeding, etc., of cattle and horses, and bee-farming, matters which Vergil's wide reading and practical experience enabled him to treat with thorough knowledge, while adorning them with all the beauty that could be lent to them by a great poet with an enthusiastic love of his theme.

The *Aeneid* (*Aeneis*), Vergil's most famous work, was the product of the ten last years of his life. It is an epic poem, in which the fortunes of Aeneas, after the fall of Troy, are taken as a foundation for the poet's splendid description of the growth of Rome's greatness, until at last she reached the summit of her glory in the reign of Augustus, the greatest of Aeneas' line. Though the exquisite skill of Vergil could never surpass the unconscious art of his unapproachable model, Homer, he has nevertheless produced a national epic, which won the enthusiastic admiration of his contemporaries, and has never ceased to be read and studied as one of the greatest works of human genius.

Certain minor poems are attributed to Vergil on questionable authority. They are: (1) the *Culex* (*Gnat*), a Bucolic poem; (2) the *Ciris*, or the story of Scylla, the daughter of

Nisus ; (3) the *Moretum (Salad)*, a poem on peasant life. There is also (4) the *Copa (Hostess)*, a poem on the self-advertisement of the hostess at an inn, and (5) a collection of short pieces called *Catalepton* or *Catalecta*.

§ 3. The origin of pastoral poetry is obscure, but it is clear that it was first brought into prominence, if not actually

Pastoral Poetry. created, as a distinct species of poetry in Sicily, by the Greek poet Theocritus. He was a native either of Syracuse or Cos, and spent some years at Alexandria, where he studied under Philetas and obtained the patronage of Ptolemy Soter and his son, but resided during the greater part of his life in Sicily. Theocritus' *Idylls* are the most valuable product of the Alexandrian literature which flourished under the Ptolemies of the third century B.C. Among the learned and laborious versifiers of Alexandria he stands out as a true poet, with a genius for painting scenes of shepherd life, as the only writer among them, says Professor Jebb, "who has a true affinity with the great past of Greek song." The names by which his poems are called, *εἰδύλλια*, *εἰδη*, correctly indicate their character as "pictures" of country life. Deriving perhaps some of his materials from the songs which Sicilian shepherds sang at rustic festivals, and from the mimes of Sophron and others, Theocritus produced a series of rustic pictures in verse, which were intended by their author to be works of art, and not mere photographic representations of country life ; and as pictures of nature and life amid nature's fairest scenes, they have never lost their charm. Of the thirty poems which have come down to us as Theocritus' *Idylls*, some are not his, and six are not pastorals, but poems on Epic subjects, written more in the style of the Alexandrian poets. Only in a few cases, however, can be traced that allegorical representation of real characters under feigned shepherd names which is practised so frequently by Vergil and other imitators of the Theocritean pastoral. There are still extant a few pastoral poems of Theocritus' two contemporaries, Bion and Moschus, who sometimes imitated but never surpassed the great master of bucolic poetry. With the poems of Theocritus in dialogue

may be compared the mimes of Herondas, first printed in 1890 from a papyrus in the British Museum. It is doubtful whether they are imitations of Theocritus; and if they are, they fall far short of their model.

It is certain that Vergil was well read in Alexandrian literature, and his debt to Theocritus is evident in every page of the *Eclogues*. The whole form and structure of the Eclogue was based on that of the Idyll; but whereas the form and plan of Theocritus' pastorals sprang directly from the nature of his subject-matter, with Vergil they generally became a mere literary fiction, a conventional dress, which too often failed to fit the thoughts it clothed. In Vergil's imitations of Theocritus he himself masquerades under the guise of goatherd, while the soldier-poet Gallus appears as Theocritus' dying shepherd. The very words of Theocritus are translated again and again, and not always correctly. The scenery is a fanciful combination of shepherd haunts in Sicily, Arcadia, and Italy. Yet, though the *Eclogues* are largely derived from Theocritus, and are steeped in conventionality, there is much in them that is distinctly original. The Theocritean dress and the scenery hallowed by poetic associations would appeal to educated readers of the time of Augustus, who were thoroughly well acquainted with the Alexandrian poets, no less strongly than the charming melody of Vergil's verse and the great beauty of many passages in his *Eclogues*.

§ 4. Of the ten Eclogues, the second, third, seventh and eighth, are possibly purely pastoral; the other five are more or less allegorical. A short sketch of the scope of each is given below.

Eclogue I. An allegorical poem expressing Vergil's gratitude to Octavianus for restoring his father's lands. A goatherd, Meliboeus, who has been deprived of his lands for the benefit of the veteran soldiers, is supposed to meet the freedman Tityrus singing under his own beech-tree in contented enjoyment of his property. Tityrus explains that he owes his good fortune to the youthful deity at Rome. Meliboeus congratulates him, laments his own misfortune, and bids him a sad farewell.

Eclogue II. In this Eclogue the shepherd Corydon makes his complaint about the unkindness of Alexis, his master's favourite slave.

Eclogue III. This Eclogue is a specimen of a rustic singing-match, or *carmen amoebaeum*. Menalcas and Damoetas, two rival shepherds, meet and challenge each other to contend in singing for a wager, choosing Palaemon for their umpire. Damoetas begins with a pair of hexameters, and his rival replies with a pair to match them, and so they go on till Palaemon declares the match drawn.

Eclogue IV. This famous poem heralds the new age that is to be ushered in by the birth of a certain Child. (For some of the conjectures as to who the Child is, see the preface to the notes on the Eclogue, p. 57.) In this new age all work is to cease and the earth of herself is to provide food for mankind, as in the mythical Golden Age.

Eclogue V. Two shepherds, Menalcas and Mopsus, meet and agree to sing in alternate lays their laments for Daphnis, their dead shepherd-friend. Mopsus sings of Daphnis' death and of the sorrow he has left behind him; Menalcas of his exaltation to heaven, and of the joy which has followed the former sorrow. This is not exactly a formal singing-match, though the shepherds interchange gifts at the end of their lays.

Eclogue VI. This Eclogue is largely allegorical. It is probably an answer to the request of Alfenus Varus for a poem celebrating his warlike exploits. Vergil excuses himself on the plea that Apollo had warned him to confine himself to humbler themes, and asks Varus to accept a pastoral lay, describing how two shepherds caught Silenus and made him sing to them a song containing an account of the creation and many famous myths.

Eclogue VII. This, with III. and V., are the only three genuine singing-matches among the Eclogues. Here a goatherd Meliboeus describes a match he had witnessed between Thyrsis and Corydon, with Daphnis for umpire. They sing in turn of their country gods and their loves and their flocks, and the sympathy of all nature around them.

Eclogue VIII. The poet, after a brief introduction,

narrates the song of the shepherd Damon, with Alphesiboeus' reply. Damon laments the faithlessness of his lady-love Nysa, who had deserted him for Mopsus, and threatens to plunge in the sea and drown himself. Alphesiboeus replies with a description of magic rites and spells used to win back the love of Daphnis.

Eclogue IX. An allegorical poem touching the loss and restoration of the lands of Vergil's father. Moeris, who is carrying some kids to market for his master Menalcas (*i.e.* Vergil), is accosted by the shepherd Lycidas, and tells him how he and his master had been ejected from their farm. Lycidas expresses his surprise, as he had heard that Menalcas' poems had procured its restoration. He consoles Moeris, and they repeat selections of Menalcas' poetry.

Eclogue X. The last Eclogue is another distinctly allegorical poem. Assuming the guise of an Arcadian goat-herd, Vergil introduces us to the Roman commander C. Asinius Gallus, who is represented as the Theocritean Daphnis dying of unrequited love. This Daphnis sings to Arcadian shepherds his complaint of Lycoris' cruel desertion, in faultlessly beautiful verse. Then Vergil comes back suddenly from the scenes of pastoral fancy to call Gallus by his real name, and express a hope that the poem will please him.

§ 5. The chief merit of the *Eclogues* lies in the exquisite style. Never before had the Latin language been made to give forth such melodious music. In Vergil's hands the hexameter became a flexible vehicle for poetical thought of every kind, whether heroic or didactic or of the lighter moods of love. The diction, elaborated with art that conceals art, appears exactly to adapt itself to the thought and the exigencies of metre, and so gives a pleasant feeling of satisfaction to the artistic sense, a feeling which is less intense than the pleasure one experiences from the *naïveté* and childish simplicity of Homer and much of Theocritus, but is nevertheless genuine and deep. And all this is particularly true of some passages in the *Eclogues*,

which are admitted by competent critics to be of surpassing beauty. One of the finest of these, a passage which Macaulay thought the finest lines in all Vergil, is the description of a boy's love at first sight, in Eclogue VIII. 37-41. In such passages especially the language seems to flow naturally from the thought: language was not yet studied for its own sake; it had not yet become an impediment to the clearness of thought: the tyranny of language over thought grew up after the Golden Age of Roman Literature had passed.

§ 6. From early Latin scholars we learn that the *Eclogues* were written during the three years 42—39 b.c.

Dates. From internal evidence we are able to fix with tolerable certainty the date of a few of the Eclogues. The reference to Pollio's consulship in the *fourth* Eclogue (v. 11) fixes the date for 40 b.c. The *eighth* was sent to Pollio when he was on his way home from Dalmatia in 39 b.c., and was clearly written in that year. The *tenth* is expressly stated in the first line to have been the last, and, according to the dates fixed by early Latin scholars given above, must belong to 39 b.c. The *first*, *ninth* and *sixth* refer to the loss of Vergil's paternal estate and its restoration, and these three would fall within the year 41 and possibly part of 40 b.c. That the *fifth* is earlier than the *second* and *third* is proved by the reference in V. 86, 87, to the latter two poems. The reference in the *ninth* (v. 19) to the *fifth* (v. 40) shows that the former is of later date than the latter. Thus Eclogues II., III. and V. come before Eclogue IX., and with them may be placed Eclogue VII., owing to its similarity of style.

These results may be briefly tabulated thus:—

Eclogues II., III., V. and probably VII.	42 b.c.
Eclogues I., IX., VI.	41—early in 40 b.c.
Eclogue IV.	40 b.c.
Eclogues VIII., X.	39 b.c.

§ 7. The metres used by the classical Latin poets are all of Greek origin, and depend entirely on **Metre.** quantity, *i.e.* on the length of syllables. The metre of the *Eclogues* is the Dactylic Hexameter, in which

each verse consists of six feet, and each foot is a dactyl (— ~ ~) or its equivalent, a spondee (— —). To this the last (sixth) foot is an exception, admitting only of two syllables, of which the last is either long or short.

— ~ ~ | — ~ ~ | — || ~ ~ | — ~ ~ | — ~ ~ | — ~

The fifth foot is regularly a dactyl. A spondee occasionally occurs in this foot (e.g. IV. 49).

The following is a regular Hexameter line (I. 1):—

Tītyrē, | tū pātū- | lāe || rēcū- | bāns sūb | tēgminē | fāgi.

In each verse should occur a *caesura* (= “cutting”)—that is, a pause in the sound, due to the ending of one word and the commencement of the next in the *middle* of a metrical foot; e.g., in the example quoted above there is a *caesura* between the words *patulae* and *recubans*.

When occurring, as it usually does, at the end of the first syllable of the third foot (as in the line above), the *caesura* is known as *strong* or *male*. When occurring at the end of the second syllable in a dactylic third foot, it is known as *weak* or *female*, as in I. 5:—

Formō- | sām rēsō- | nārē || dō- | cēs Āmā- | ryllidā | sīlvas.

Sometimes a *caesura* is found in the fourth foot; e.g. in I. 40:—

Quīd fācē- | rēm ? Nēque | sērvītī- | ō || mō ex- | īrē lī- | cēbat

ELISION.—Before a word beginning with a vowel or *h* a final vowel or diphthong is elided, as also is a final *m* together with the vowel preceding it; e.g. in the line last quoted, and in II. 31:—

Mēcum ū- | nā īn sīl- | vīs || īmī- | tabērē | Pānā cā- | nēndo.

ACCENT.—The *ictus* or metrical accent is not to be confounded with the grammatical accent, with which, however, it often coincides. The law of accentuation in Latin is simply that “the main accent falls on the antepenultimate syllable (i.e. last syllable but two), except when the penultimate (i.e. last syllable but one) is long,

in which case it falls on that." Thus *intérea*, *íntimus*, *intráre*.

For metrical irregularities see Appendix.

§ 8. A syllable contains either one vowel or a diphthong;

Prosody. any syllable containing a diphthong or long vowel is a long syllable, and a syllable containing a short vowel is a short syllable unless two consonants (see Rule 3, below) follow the vowel. Thus, *ös*, "bone," has genitive *ossis*, in which the first syllable is long on account of the position of *o* before *ss*, although the *o* is naturally short, as is seen by the nominative.

The following rules are sufficient for the learner's guidance in reading verse, but are nearly all subject to some few exceptions:—

(1) A diphthong or contracted syllable is long; *e.g.* *mensæ*, *nīl* (= *nīhil*).

(2) The former of two vowels not forming a diphthong is short; *e.g.* *pūer*.

(3) A syllable is long when its vowel is followed in the same word by two consonants (other than *h*), by one of the double consonants *x*, *z*, or by semi-consonant *i* (sometimes printed *j*).

(4) A final syllable ending in a consonant counts as long before a word beginning with a semi-consonant *i* or a consonant (other than *h*).

(5) A syllable containing a vowel naturally short is either long or short when the vowel is followed by two different consonants of which the second is *l* or *r*; *e.g.* *pātrīs* or *pātrīs*, gen. sing. of *pātēr*. (A vowel by nature long remains long; *e.g.* *mātrīs*, gen. sing. of *mātēr*.)

(6) Final syllables of words ending in *a*, *i*, *o*, *u*, *as*, *es*, *os*, and *c*, are long. Final *a*, however, in nom., voc., and acc., is short. Final *es* is short in such nominatives singular as *mīlēs*, and in the nom. plural of Greek substantives, *e.g.* *lampādēs*; and final *as* is short in the corresponding Greek acc. plural, *lampādās*. Final *os* is short when it represents Greek *-ös*.

(7) Final *e* is short except in the 1st (Greek) and 5th declensions, in 2nd sing. imper. act. of verbs of the 2nd conjugation, and in adverbs.

(8) Final *is* is short except in acc., dat., and abl. plural, and in 2nd sing. pres. ind. act. of verbs of the 4th conjugation.

(9) Final *us* is short except in the nom., voc., and acc. plural and gen. sing. of the 4th declension, and in fem. substantives like *pālūs*.

(10) Final syllables of words of more than one syllable ending in a single consonant other than *c* or *s* are short.

(11) Monosyllables are generally long, except those ending in *b*, *d*, *t*.

P. VERGILI MARONIS
BUCOLICA.

ECLOGA I.

MELIBOEUS.

TITYRE, tu patulae recubans sub tegmine fagi
Silvestrem tenui musam meditaris avena:
Nos patriae fines et dulcia linquimus arva.
Nos patriam fugimus; tu, Tityre, lentus in umbra
Formosam resonare doces Amaryllida silvas. 5

TITYRUS.

O Meliboee, deus nobis haec otia fecit.

Namque erit ille mihi semper deus, illius aram

Saepe tener nostris ab ovilibus imbuet agnus.

Ille meas errare boves, ut cernis, et ipsum

Ludere, quae vellem, calamo permisit agresti. 10

MEL. Non equidem invideo; miror magis; undique totis

Usque adeo turbatur agris. En, ipse capellas

Protinus aeger ago; hanc etiam vix, Tityre, duco.

Hic inter densas corylos modo namque gemellos, ~~h~~ ^h

Spem gregis, a, silice in nuda conixa reliquit. 15

Saepe malum ~~h~~ nobis, si mens non laeva fuisse, ~~stupid~~ ^{ta}

De caelo tactas memini praedicere quercus.

Sed tamen, iste deus qui sit, da, Tityre, nobis.

TIT. Urbem, quam dicunt Romam, Melibœe, putavi
Stultus ego huic nostræ similem, quo saepe solemus 20
Pastores ovium teneros depellere fetus.

Sic canibus catulos similes, sic matribus haedos
Noram, sic parvis componere magna solebam.

Verum haec tantum alias inter caput extulit urbes,
Quantum lenta solent inter viburna cupressi. 25

MEL. Et quae tanta fuit Romam tibi causa videndi?

TIT. Libertas, quae sera tamen respexit inertem,
Candidior postquam tondenti barba cadebat;
Respexit tamen et longo post tempore venit,
Postquam nos Amaryllis habet, Galatea reliquit. 30

Namque, fatebor enim, dum me Galatea tenebat,
Nec spes libertatis erat nec cura peculi.

Quamvis multa meis exiret victima saeptis,
Pinguis et ingratae premeretur caseus urbi,

Non umquam gravis aere domum mihi dextra redibat. 35

MEL. Mirabar, quid maesta deos, Amarylli, vocares,
Cui pendere sua patereris in arbore poma;

Tityrus hinc aberat. Ipsae te, Tityre, pinus,
Ipsi te fontes, ipsa haec arbusta vocabant.

TIT. Quid facerem? Neque servitio me exire licebat 40
Nec tam praesentes alibi cognoscere divos.

Hic illum vidi iuvenem, Melibœe, quotannis
Bis senos cui nostra dies altaria fumant.

Hie mihi responsum primus dedit ille petenti:
"Pascite ut ante boves, pueri; submittite tauros." 45

MEL. Fortunate senex, ergo tua rura manebunt.

Et tibi magna satis, quamvis lapis omnia nudus
Limosoque palus obducat pascua iunco.

Non insueta graves temptabunt pabula fetas, *quod*
Nec mala vicini pecoris contagia laedent. 50

Fortunate senex, hic inter flumina nota

Et fontes sacros frigus captabis opacum. *et am. cap.*
Hinc tibi, quae semper vicino ab limite saepes

Hyblaeis apibus florem depasta salicti,
 Saepe levi somnum suadebit inire susurro ; 55
 Hinc alta sub rupe canet frondator ad auras :
 Nec tamen interea raucae, tua cura, palumbes,
 Nec gemere aëriā cessabit turtur ab ulmo.

TIT. Ante leves ergo pascentur in aequore cervi,
 Et freta destituent nudos in litore pisces, 60
Ante pererratis amborum finibus exsul
 Aut Ararim Parthus bibet aut Germania Tigrim,
 Quam nostro illius labatur pectore vultus.

MEL. At nos hinc alii sitientes ibimus Afros,
 Pars Scythiam et rapidum cretae veniemus Oaxen 65
 Et penitus toto divisos orbe Britannos.
 En umquam patrios longo post tempore fines,
 Pauperis et tuguri congestum caespite culmen,
 Post aliquot mea regna videns mirabor aristas ?
 Impius haec tam culta novalia miles habebit,
 Barbarus has segetes, en quo discordia cives 70
 Produxit miseros : his nos consevimus agros !
 Insere nunc, Meliboee, piros, pone ordine vite
 Ite meae, felix quondam pecus, ite capellae.
 Non ego vos posthac viridi projectus in antro
Dumosa pendere procul de rupe videbo ; 75
 Carmina nulla canam ; non me pascente, capellae,
 Florentem cytisum et salices carpetis amaras.

TIT. Hic tamen hanc mecum poteras requiescere noctem
 Fronde super viridi : sunt nobis mitia poma,
 Castaneae molles et pressi copia lactis, 80
 Et iam summa procul villarum culmina fumant,
 Maioresque cadunt altis de montibus umbrae.

ECLOGA II.

FORMOSUM pastor Corydon ardebat Alexim,
 Delicias domini, nec, quid speraret, habebat.
 Tantum inter densas, umbrosa cæcumina, fagos
 Adsidue veniebat. Ibi haec incondita solus
 Montibus et silvis studio iactabat inani:

“O crudelis Alexi, nihil mea carmina curas?
 Nil nostri miserere? Mori me denique cuges.
 Nunc etiam pecudes umbras et frigora captant;
 Nunc virides etiam occultant spinæ lacertos,
 Thestylis et rapido fessis messoribus aestu

Allia serpullumque herbas contundit olentes.

At mecum raucis, tua dum vestigia lustro,
 Sole sub ardenti resonant arbusta cicadis.

Nonne fuit satius, tristes Amaryllidis iras

Atque superba pati fastidia? nonne Menalcan?

Quamvis ille niger, quamvis tu candidus essem?

O formose puer, nimium ne crede colori!

Alba ligustra cadunt, vaccinia nigra leguntur.

Despectus tibi sum, nec qui sim quaeris, Alexi,

Quam dives pecoris, nivei quam lactis abundans.

Mille meae Siculis errant in montibus agnae;

Lac mihi non aestate novum, non frigore defit.

Canto, quae solitus, si quando armenta vocabat,

Amphion Dircaeus in Actaeo Aracyntho.

Nec sum adeo informis: nuper me in litore vidi,

Cum placidum ventis staret mare. Non ego Daphnium

Iudice te metuam, si numquam fallit imago.

O tantum libeat mecum tibi sordida rura

Atque humiles habitare casas et figere cervos

Haedorumque gregem viridi compellere hibisco!

Mecum una in silvis imitabere Pana canendo.

5

10

15

20

25

30

Pan primus calamos cera coniungere plures
 Instituit, Pan curat oves oviumque magistros.
 Nec te paeniteat calamo trivisse labellum :
 Haec eadem ut sciret, quid non faciebat Amyntas? 35
 Est mihi disparibus septem compacta cicutis
 Fistula, Damoetas dono mihi quam dedit olim,
 Et dixit moriens : 'Te nunc habet ista secundum.'
 Dixit Damoetas, invidit stultus Amyntas.
 Praeterea duo, nec tuta mihi valle reperti, 40
 Capreoli, sparsis etiam nunc pellibus albo ;
 Bina die siccant ovis ubera ; quos tibi servo.
 Iam pridem a me illos abducere Thestylis orat :
 Et faciet, quoniam sordent tibi munera nostra.
 Huc ades, o formose puer : tibi lilia plenis 45
 Ecce ferunt Nymphae calathis ; tibi candida Nais,
 Pallentes violas et summa papavera carpens,
 Narcissum et florem iungit bene olentis anethi ;
 Tum, ^{casia} atque aliis intexens suavibus herbis,
 Mollia luteola pingit vaccinia caltha. 50
 Ipse ego cana legam tenera lanugine mala
 Castaneasque nuces, mea quas Amaryllis amabat.
 Addam cerea pruna, et honos erit huic quoque pomo ; ^{fruct}
 Et vos, o lauri, carpam, et te, proxima myrtle :
 Sie positae quoniam suaves miscetis odores. 55
 Rusticus es, Corydon ; nec munera curat Alexis,
 Nec, si muneribus certes, concedat Iollas.
 Heu heu, quid volui misero mihi ? floribus austrum
 Perditus et liquidis immisi fontibus apos.
 Quem fugis, a demens ? habitarunt di quoque silvas 60
 Dardaniusque Paris. Pallas, quas condidit arces,
 Ipsa colat ; nobis placeant ante omnia silvae.
 Torva leaena lupum sequitur, lupus ipse capellam,
 Florentem cytisum sequitur lasciva capella,
 Te Corydon, o Alexi : trahit sua quemque voluptas. 65
 Adspice, aratra iugo referunt suspensa iuvenci,

Et sol crescentes decedens duplicat umbras :
 Me tamen urit amor : quis enim modus adsit amori ?
 A Corydon, Corydon, quae te dementia cepit !
 Semiputata tibi frondosa vitis in ulmo est. 70
 Quin tu aliquid saltem potius, quorum indiget usus.
 Viminibus mollique paras detexere iunco ?
 Invenies alium, si te hic fastidit, Alexim."

ECLOGA III.

MENALCAS.

DIC mihi, Damoeta, cuium pecus ? an Meliboei ?

DAMOETAS.

Non, verum Aegonis ; nuper mihi tradidit Aegon.

MEN. Infelix o semper, oves, pecus ! ipse Neaeram 5
 Dum fovet ac, ne me sibi praeferat illa, veretur,
 Hic alienus oves custos bis mulget in hora,
 Et sucus pecori et lac subducitur agnis.

DA. Parcius ista viris tamen obicienda memento.

MEN. Tum, credo, cum me arbustum videre Miconis 10
 Atque mala vites incidere falce novellas.

DA. Aut hic ad veteres fagos cum Daphnidis arecum
 Fregisti et calamos ; quae tu, perverse Menalca,
 Et, cum vidisti puero donata, dolebas,
 Et, si non aliqua nocuisses, mortuus es. 15

MEN. Quid domini faciant, audent cum talia fures ?

Non ego te vidi Damonis, pessime, caprum
 Excipere insidiis multum latrante Lycisca ?

Et cum clamarem "Quo nunc se proripit ille ?

Tityre, eoge pecus," tu post caretta latebas. 20

DA. An mihi cantando victus non redderet ille,
 Quem mea carminibus meruisset fistula caprum ?
 Si nescis, meus ille caper fuit ; et mihi Damon

Ipse fatebatur ; sed reddere posse negabat.

MEN. Cantando tu illum ? aut umquam tibi fistula cera 25

Iuncta fuit ? non tu in triviis, indocte, solebas

Stridenti miserum stipula disperdere carmen ?

DA. Vis ergo, inter nos, quid possit uterque, vicissim
Experiamur ? ego hanc vitulam—ne forte recuses,

Bis venit ad muletram, binos alit ubere fetus— 30

Depono : tu dic, mecum quo pignore certes.

MEN. De grege non ausim quicquam deponere tecum :

Est mihi namque domi pater, est iniusta noverca :

Bisque die numerant ambo pecus, alter et haedos.

Verum, id quod multo tute ipse fatebere maius,— 35

Insanire libet quoniam tibi—pocula ponam

Fagina, caelatum divini opus Alcimedontis,

Lenta quibus torno facili superaddita vitis

Diffusos hedera vestit pallente corymbos.

In medio duo signa, Conon, et—quis fuit alter, 40

Descriptsit radio totum qui gentibus orbem,

Tempora quae messor, quae curvus arator haberet ?

Necdum illis labra admovi, sed condita servo.

DA. Et nobis idem Alcimedon duo pocula fecit,

Et molli circum est ansas amplexus acantho, 45

Orpheaque in medio posuit silvasque sequentes.

Necdum illis labra admovi, sed condita servo :

Si ad vitulam spectas, nihil est, quod pocula laudes.

MEN. Numquam hodie effugies ; veniam, quocumque vocaris.

Audiat haec tantum—vel qui venit, ecce, Palaemon. 50

Efficiam, posthac ne quemquam voce laccessas.

DA. Quin age, si quid habes, in me mora non erit ulla,

Nec quemquam fugio : tantum, vicine Palaemon,

Sensibus haec imis, res est non parva, reponas.

PALAEON.

Dicite, quandoquidem in molli consedimus herba. 55

Et nunc omnis ager, nunc omnis parturit arbos,

Nunc frondent silvae, nunc formosissimus annus.

Incipe, Damoeta ; tu deinde sequere, Menalca.

Alternis dicetis : amant alterna Camenae.

DA. Ab Iove principium Musae : Iovis omnia plena ; 60
Ille colit terras, illi mea carmina curae.

MEN. Et me Phoebus amat ; Phoebo sua semper apud me
Munera sunt, lauri et suave rubens hyacinthus.

DA. Malo me Galatea petit, lasciva puella,
Et fugit ad salices et se cupit ante videri. 65

MEN. At mihi sese offert ultro, meus ignis, Amyntas,
Notior ut iam sit canibus non Delia nostris.

DA. Parta meae Veneri sunt munera : namque notavi
Ipse locum, aëriae quo congessere palumbes.

MEN. Quod potui, puer silvestri ex arbore lecta 70
Aurea mala decem misi ; cras altera mittam.

DA. O quotiens et quae nobis Galatea locuta est !
Partem aliquam, venti, divum referatis ad aures !

MEN. Quid prodest, quod me ipse animo non spernis,
Amynta,

Si, dum tu sectaris apros, ego retia servo ? 75

DA. Phyllida mitte mihi : meus est natalis, Iolla :
Cum faciam vitula pro frugibus, ipse venito.

MEN. Phyllida amo ante alias ; nam me discedere flevit
Et longum “ Formose vale, vale,” inquit, “ Iolla.”

DA. Triste lupus stabulis, maturis frugibus imbrres, 80
Arboribus venti, nobis Amaryllidis irae.

MEN. Dulce satis umor, depulsis arbutus haedis,
Lenta salix fetu pecori, mihi solus Amyntas.

DA. Polio amat nostram, quamvis est rustica, Musam :
Pierides, vitulam lectori pascite vestro. 85

MEN. Polio et ipse facit nova carmina : pascite taurum,
Iam cornu petat et pedibus qui spargat harenam.

DA. Qui te, Polio, amat, veniat, quo te quoque gaudet ;
Mella fluant illi, ferat et rubus asper amomum.

MEN. Qui Bavium non odit, amet tua carmina, Maevi, 90
Atque idem iungat vulpes et mulgeat hircos.

DA. Qui legitis flores et humi nascentia fraga,
Frigidus, o pueri, fugite hinc, latet anguis in herba.
MEN. Parcite, oves, nimium procedere: non bene ripae
Creditur; ipse aries etiam nunc vellera siccatur. 95

DA. Tityre, pascentes a flumine reice capellas:
Ipse, ubi tempus erit, omnes in fonte lavabo.
MEN. Cogite oves, pueri: si lac praeceperit aestus,
Ut nuper, frustra pressabimus ubera palmis.

DA. Heu heu, quam pingui macer est mihi taurus in ervo!
Idem amor exitium pecori pecorisque magistro. 101

MEN. His certe neque amor causa est; vix ossibus haerent.
Nescio quis teneros oculus mihi fascinat agnos.

DA. Dic, quibus in terris—et eris mihi magnus Apollo—
Tres pateat caeli spatium non amplius ulnas. 105

MEN. Dic, quibus in terris inscripti nomina regum
Nascantur flores, et Phyllida solus habeto.

PAL. Non nostrum inter vos tantas componere lites.
Et vitula tu dignus et hic: et quisquis amores
Aut metuet dulces, aut experietur amaros. 110
Claudite iam rivos, pueri; sat prata biberunt.

ECLOGA IV.

SICELIDES Musae, paulo maiora canamus!
Non omnes arbusta iuvant humilesque myricae;
Si canimus silvas, silvae sint consule dignae.

Ultima Cumaei venit iam carminis aetas;
Magnus ab integro saeclorum nascitur ordo. 5
Iam redit et virgo, redeunt Saturnia regna;
Iam nova progenies caelo demittitur alto.
Tu modo nascenti puer, quo ferrea primum
Desinet ac toto surget gens aurea mundo,
Casta fave Lucina: tuus iam regnat Apollo. 10

Teque adeo decus hoc aevi, te consule, inibit,

Polio, et incipient magni procedere menses;
Te duce, si qua manent sceleris vestigia nostri,
Inrita perpetua solvent formidine terras.

Ille deum vitam accipiet divisque videbit
Permixtos heroas et ipse videbitur illis,
Pacatumque reget patriis virtutibus orbem.
Ac tibi prima, puer, nullo munuseula cultu,
Errantes hederas passim cum baccare tellus
Mixtaque ridenti colocasia fundet acantho.
Ipsae lacte domum referent distenta capellae
Ubera, nec magnos metuent armenta leones.
Ipsa tibi blandos fundent cunabula flores.
Occidet et serpens, et fallax herba veneni
Occidet; Assyrium vulgo nascetur amomum.

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At simul heroum laudes et facta parentis
Iam legere et quae sit poteris cognoscere virtus:
Molli paulatim flavescat campus arista,
Incultisque rubens pendebit sentibus uva,
Et durae quercus sudabunt roscida mella.
Pauca tamen suberunt priscae vestigia fraudis,
Quae temptare Thetim ratibus, quae cingere muris
Oppida, quae iubeant telluri infindere sulcos.
Alter erit tum Tiphys, et altera quae vehat Argo
Delectos heroas; erunt etiam altera bella
Atque iterum ad Troiam magnus mittetur Achilles.

Hinc, ubi iam firmata virum te fecerit aetas,
Cedet et ipse mari vector, nec nautica pinus
Mutabit merces: omnis feret omnia tellus.
Non rastros patietur humus, non vinea falcem;
Robustus quoque iam tauris iuga solvet arator;
Nec varios disset mentiri lana colores,
Ipse sed in pratis aries iam suave rubenti
Murice, iam croceo mutabit vellera luto;
Sponte sua sandyx pascentes vestiet agnos.
“Talia saecla,” suis dixerunt “currite” fusis

Concordes stabili fatorum numine Parcae.
 Adgredere o magnos—aderit iam tempus—honores,
 Cara deum suboles, magnum Iovis incrementum !
 Adspice convexo nutantem pondere mundum, 50
 Terrasque tractusque maris caelumque profundum,
 Adspice, venturo laetentur ut omnia saeculo !

O mihi tam longae maneat pars ultima vitae,
 Spiritus et, quantum sat erit tua dicere facta :
 Non me carminibus vincet nec Thracius Orpheus, 55
 Nec Linus, huic mater quamvis atque huic pater adsit,
 Orphei Calliopea, Lino formosus Apollo.
 Pan etiam, Arcadia mecum si iudice certet,
 Pan etiam Arcadia dicat se iudice victum.

Incipe, parve puer, risu cognoscere matrem 60
 Matri longa decem tulerunt fastidia menses.
 Incipe, parve puer: cui non risere parentes,
 Nec deus hunc mensa, dea nec dignata cubili est.

ECLOGA V.

MENALCAS.

CUR non, Mopse, boni quoniam convenimus ambo,
 Tu calamos inflare leves, ego dicere versus,
 Hic corylis mixtas inter consedimus ulmos ?

MOPSUS.

Tu maior; tibi me est aequum parere, Menalca,
 Sive sub incertas zephyris motantibus umbras, 5
 Sive antro potius succedimus. Adspice, ut antrum
 Silvestris raris sparsit labrusca racemis.
 MEN. Montibus in nostris solus tibi certat Amyntas.
 Mo. Quid, si idem certet Phoebum superare canendo ?
 MEN. Incipe, Mopse, prior, si quos aut Phyllidis ignes, 10
 Aut Alconis habes laudes aut iurgia Codri.
 Incipe: pascentes servabit Tityrus haedos.

Mo. Immo hacc, in viridi nuper quae cortice fagi
Carmina descripsi et modulans alterna notavi,
Experiar: tu deinde iubeto, ut certet Amyntas.

ME. Lenta salix quantum pallenti cedit olivae,
Puniceis humilis quantum saliunca rosetis,
Iudicio nostro tantum tibi cedit Amyntas.

Sed tu desine plura, puer; successimus antro.

Mo. Extinctum Nymphae crudeli funere Daphnim 20
Flebant—vos coryli testes et flumina Nymphis—
Cum complexa sui corpus miserabile nati
Atque deos atque astra vocat crudelia mater.

Non ulli pastos illis egere diebus
Frigida, Daphni, boves ad flumina; nulla neque amnem 25
Libavit quadrupes nec graminis attigit herbam.
Daphni, tuum Poenos etiam gemuisse leones
Interitum montesque feri silvaeque loquuntur.

Daphnis et Armenias curru subiungere tigres
Instituit, Daphnis thiasos inducere Bacchi 30
Et foliis lentas intexere mollibus hastas.
Vitis ut arboribus decori est, ut vitibus uvae,
Ut gregibus tauri, segetes ut pinguibus arvis:
Tu decus omne tuis. Postquam te fata tulerunt,
Ipsa Pales agros atque ipse reliquit Apollo.

Grandia saepe quibus mandavimus hordea sulcis,
Infelix lolium et steriles nascuntur avenae; 35
Pro molli viola, pro purpureo narcisso
Carduus et spinis surgit paliurus acutis.

Spargite humum foliis, inducite fontibus umbras,
Pastores: mandat fieri sibi talia Daphnis.
Et tumulum facite et tumulo superaddite carmen:
“Daphnis ego in silvis, hinc usque ad sidera notus,
Formosi pecoris custos, formosior ipse.”

MEN. Tale tuum carmen nobis, divine poeta,
Quale sopor fessis in gramine, quale per aestum
Dulcis aquae saliente sitim restinguere rivo.

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Nec calamis solum aequiperas, sed voce magistrum.

Fortunate puer, tu nunc eris alter ab illo.

Nos tamen haec quocumque modo tibi nostra vicissim 50

Dicemus Daphnimque tuum tollemus ad astra;

Daphnus ad astra feremus: amavit nos quoque Daphnus.

Mo. An quicquam nobis tali sit munere maius?

Et puer ipse fuit cantari dignus, et ista

Iam pridem Stimichon laudavit carmina nobis.

55

MEN. Candidus insuetum miratur limen Olympi

Sub pedibusque videt nubes et sidera Daphnus.

Ergo alacres silvas et cetera rura voluptas

Panaque pastoresque tenet Dryadasque puellas.

Nec lupus insidias pecori, nec retia cervis

60

Ulla dolum meditantur: amat bonus otia Daphnus.

Ipsi laetitia voces ad sidera iactant

Intonsi montes, ipsae iam carmina rupes,

Ipsa sonant arbusta: deus, deus ille, Menalca!

Sis bonus o felixque tuis! en quattuor aras:

65

Ecce duas tibi, Daphni, duas altaria Phoebo.

Pocula bina novo spumantia lacte quotannis

Craterasque duo statuam tibi pinguis olivi,

Et multo in primis hilarans convivia Baccho,

Ante focum, si frigus erit, si messis, in umbra

70

Vina novum fundam calathis Ariusia nectar.

Cantabunt miki Damoetas et Lyctius Aegon;

Saltantes Satyros imitabitur Alphesiboeus,

Haec tibi semper erunt, et cum sollemnia vota

Reddemus Nymphis et cum lustrabimus agros.

75

Dum iuga montis aper, fluvios dum piscis amabit,

Dumque thymo pascentur apes, dum rore cicadae,

Semper honos nomenque tuum laudesque manebunt.

Ut Baccho Cererique, tibi sic vota quotannis

Agricolae facient: damnabis tu quoque votis.

80

Mo. Quae tibi, quae tali reddam pro carmine dona?

Nam neque me tantum venientis sibilus austri

Nec percussa iuvant fluctu tam litora, nec quae
Saxosas inter decurrent flumina valles.

MEN. Hac te nos fragili donabimus ante cicuta. 85

Haec nos "Formosum Corydon ardebat Alexim,"

Haec eadem docuit "Cuium pecus? an Meliboei?"

Mo. At tu sume pedum, quod, me cum saepe rogaret,

Non tulit Antigenea—et erat tum dignus amari—

Formosum paribus nodis atque aere, Menalca. 90

ECLOGA VI.

PRIMA Syracosio dignata est ludere versu
Nostra neque erubuit silvas habitare Thalia.

Cum canerem reges et proelia, Cynthius aurem

Vellit et admonuit: "Pastorem, Tityre, pingues

Pascere oportet oves, deductum dicere carmen." 5

Nunc ego—namque super tibi erunt, qui dicere laudes,

Vare, tuas cupiant et tristia condere bella—

Agrestem tenui meditabor harundine Musam.

Non iniussa cano. Si quis tamen haec quoque, si quis

Captus amore leget: te nostiae, Vare, myricae, 10

Te nemus omne canet; nec Phoebo gratior ulla est,

Quam sibi quae Vari praescripsit pagina nomen.

Pergite, Pierides. Chromis et Mnasylos in antro

Silenum pueri somno videre iacentem,

Inflatum hesterno venas, ut semper, Iaccho; 15

Serta procul tantum capiti delapsa iacebant,

Et gravis attrita pendebat cantharus ansa.

Adgressi—nam saepe senex spe carminis ambo

Luserat—incipiunt ipsis ex vincula sertis.

Addit se sociam timidisque supervenit Aegle,

Aegle, Naiadum pulcherrima, iamque videnti

Sanguineis frontem moris et tempora pingit.

Ille dolum ridens "Quo vincula nectitis?" inquit. 20

“Solvite me, pueri ; satis est potuisse videri.
 Carmina, quae vultis, cognoscete ; carmina vobis, 25
 Huic aliud mercedis erit.” Simul incipit ipse.
 Tum vero in numerum Faunosque ferasque videres
 Ludere, tum rigidas motare cacumina quercus ;
 Nec tantum Phoebo gaudet Parnasia rupes,
 Nec tantum Rhodope mirantur et Ismarus Orphea. 30

Namque canebat, uti magnum per inane coacta
 Semina terrarumque animaeque marisque fuissent
 Et liquidi simul ignis ; ut his ex omnia primis,
 Omnia, et ipse tener mundi concreverit orbis ;
 Tum durare solum et discludere Nerea ponto 35
 Cooperit, et rerum paulatim sumere formas ;
 Iamque novum terrae stupeant lucescere solem,
 Altius atque cadant submotis nubibus imbræ ;
 Incipient silvae cum primum surgere, cumque
 Rara per ignaros errent animalia montes. 40

Hinc lapides Pyrrhae iactos, Saturnia regna,
 Caucasiasque refert volucres furtumque Promethei.
 His adiungit, Hylan nautae quo fonte relictum
 Clamassent, ut litus “ Hyla, Hyla ” omne sonaret ;
 Et fortunatam, si numquam armenta fuissent, 45
 Pasiphaen nivei solatur amore iuvenci.
 A virgo infelix, quae te dementia cepit !
 Proetides implerunt falsis mugitibus agros :
 At non tam turpes pecudum tamen ulla ecuta est
 Concubitus, quamvis collo timuisset aratum, 50
 Et saepe in levi quaeisset cornua fronte.
 A virgo infelix, tu nunc in montibus erras :
 Ille latus niveum molli fultus hyacintho,
 Ilice sub nigra pallentes ruminat herbas
 Aut aliquam in magno sequitur grege. “ Claudite, 55
 Nymphae,
 Dictaeae Nymphae, nemorum iam claudite saltus,
 Si qua forte ferant oculis sese obvia nostris

Errabunda bovis vestigia; forsitan illum
 Aut herba captum viridi aut armenta secutum
 Perducant aliquae stabula ad Gortynia vaccae." 60
 Tum canit Hesperidum miratam mala puellam;
 Tum Phaethontiadas musco circumdat amarae
 Corticis atque solo proceras erigit alnos.

Tum canit, errantem Permessi ad flumina Gallum
 Aonas in montes ut duxerit una sororum, 65
 Utque viro Phoebi chorus adsurrexerit omnis;
 Ut Linus haec illi divino carmine pastor
 Floribus atque apio crines ornatus amaro
 Dixerit: "Hos tibi dant calamos, en accipe, Musae,
 Ascreao quos ante seni, quibus ille solebat 70
 Cantando rigidas deducere montibus ornos.
 His tibi Grynei nemoris dicatur origo,
 Ne quis sit lucus, quo se plus iactet Apollo."
 Quid loquar, aut Scyllam Nisi, quam fama secuta est
 Candida succinctam latrantibus inguina monstris 75
 Dulichias vexasse rates et gurgite in alto
 A! timidos nautas canibus lacerasse marinis
 Aut ut mutatos Terei narraverit artus,
 Quas illi Philomela dapes, quae dona pararit,
 Quo cursu deserta petiverit et quibus alte 80
 Infelix sua tecta supervolitaverit alis?
 Omnia, quae Phoebo quondam meditante beatus
 Audiit Eurotas iussitque ediscere lauros,
 Ille canit—pulsae referunt ad sidera valles—
 Cogere donec oves stabulis numerumque referri 85
 Iussit et invito processit vesper Olympo.

ECLOGA VII.

MELIBOEUS.

FORTE sub arguta consederat ilice Daphnis,
 Compulerantque greges Corydon et Thyrsis in unum,
 Thyrsis oves, Corydon distentas lacte capellas.
 Ambo florentes aetatibus, Arcades ambo,
 Et cantare pares et respondere parati. 5
 Huc mihi, dum teneras defendo a frigore myrtos,
 Vir gregis ipse caper deerraverat. Atque ego Daphnus
 Adspicio. Ille ubi me contra videt, "Ocius" inquit
 "Huc ades, o Meliboe; caper tibi salvus et haedi:
 Et, si quid cessare potes, requiesce sub umbra. 10
 Huc ipsi potum venient per prata iuvenci,
 Hic virides tenera praetexit harundine ripas
 Mincius, eque sacra resonant examina queru."
 Quid facerem? Neque ego Alcippen nec Phyllida habebam,
 Depulsos a lacte domi quae clauderet agnos; 15
 Et certamen erat, Corydon cum Thyrsis, magnum.
 Posthabui tamen illorum mea seria ludo.
 Alternis igitur contendere versibus ambo
 Coepere, alternos Musae meminisse volebant.
 Hos Corydon, illos referebat in ordine Thyrsis. 20

CORYDON.

Nymphae, noster amor, Libethrides, aut mihi carmen,
 Quale meo Codro, concedite—proxima Phoebi
 Versibus ille facit—aut, si non possumus omnes,
 Hic arguta sacra pendebit fistula pinu.

THYRSIS.

Pastores, hedera crescentem ornate poetam, 25
 Arcades, invidia rumpantur ut ilia Codro;

Aut, si ultra placitum laudarit, baccare frontem
Cingite, ne vati noceat mala lingua futuro.

COR. Saetosi caput hoc apri tibi, Delia, parvus
Et ramosa Micon vivacis cornua cervi. 30

Si proprium hoc fuerit, levi de marmore tota
Puniceo stabis suras evincta cothurno.

TH. Sinum lactis et haec te liba, Priape, quotannis
Exspectare sat est: custos es pauperis horti.

Nunc te marmoreum pro tempore fecimus: at tu, 35
Si fetura gregem suppleverit, aureus esto.

COR. Nerine Galatea, thymo mihi dulcior Hyblae,
Candidior cycnis, hedera formosior alba,
Cum primum pasti repetent praesepia tauri,
Si qua tui Corydonis habet te cura, venito. 40

TH. Immo ego Sardoniis videar tibi amarior herbis,
Horridior rusco, projecta vilior alga,
Si mihi non haec lux toto iam longior anno est.
Ite domum pasti, si quis pudor, ite iuvenci.

COR. Muscosi fontes et somno mollior herba,
Et quae vos rara viridis tegit arbutus umbra,
Solstitium pecori defendite: iam venit aestas
Torrida, iam lento turgent in palmite gemmae.

TH. Hic focus et taedae pingues, hic plurimus ignis
Semper, et adsidua postes fuligine nigri. 50

Hic tantum boreae curamus frigora, quantum
Aut numerum lupus aut torrentia flumina ripas.

COR. Stant et iuniperi et castaneae hirsutae,
Strata iacent passim sua quaeque sub arbore poma,
Omnia nunc rident; at si formosus Alexis
Montibus his abeat, videoas et flumina sicca. 55

TH. Aret ager, vitio moriens sitit aëris herba,
Liber pampineas invidit collibus umbras:
Phyllidis adventu nostrae nemus omne virebit,
Iuppiter et laeto descendet plurimus imbri. 60

COR Populus Alcidae gratissima, vitis Iaccho,

Formosae myrtus Veneri, sua laurea Phoebo;
 Phyllis amat corylos; illas dum Phyllis amabit,
 Nec myrtus vincet corylos, nec laurea Phoebi.

TH. Fraxinus in silvis pulcherrima, pinus in hortis, 65
 Populus in fluviis, abies in montibus altis;
 Saepius at si me, Lycida formose, revisas,
 Fraxinus in silvis cedat tibi, pinus in hortis.

MEL. Haec memini, et victim frustra contendere Thyrsim.
 Ex illo Corydon Corydon est tempore nobis. 70

ECLOGA VIII.

gen. pl
 PASTORUM Musam Damonis et Alphesiboei,
 Immemor herbarum quos est mirata iuvenca
 Certantes, quorum stupefactae carmine lynces,
 Et mutata suos requierunt flumina cursus. *stup*
 Damonis Musam dicemus et Alphesiboei. 5

Tu mihi seu magni superas iam saxa Timavi,
 Sive oram Illyrici legis aequoris: en erit umquam
 Ille dies, mihi cum liceat tua dicere facta?
 En erit, ut liceat totum mihi ferre per orbem
 Sola Sophocleo tua carmina digna cothurno? 10
 A te principium, in te desinet. Accipe iussis
 Carmina copta tuis, atque hanc sine tempora circum
 Inter ~~victrices~~ hederam tibi serpere laurus.)

Frigida vix caelo noctis decesserat umbra,
 Cum ros in tenera pecori gratissimus herba, 15
 Incumbens tereti Damon sic coepit olivae.
leaving

DAMON.

Nascere praeque diem veniens age, Lucifer, alnum,
 Coniugis indigno Nysae deceptus amore
 Dum queror et divos, quamquam nil testibus illis
 Profeci, extrema moriens tamen adloquor hora. 20

Incipe Maenalios mecum, mea tibia, versus.

Maenalus argutumque nemus pinosque loquentes
Semper habet, semper pastorum ille audit amores
Panaque, qui primus calamos non passus inertes.

Incipe Maenalios mecum, mea tibia, versus. 25

Mopso Nysa datur: quid non speremus amantes?

Iungentur iam grypes equis, aequoque sequenti
Cum canibus timidae venient ad pocula dammae.

Mopse, novas incide faces: tibi ducitur uxor.

Sparge, marite, nuces: tibi deserit Hesperus Oetam. 30

Incipe Maenalios mecum, mea tibia, versus.

O digno coniuncta viro, dum despicias omnes,
Dumque tibi est odio mea fistula, dumque capellae
Hirsutumque supercilium promissaque barba,
Nec curare deum credis mortalia quemquam. 35

Incipe Maenalios mecum, mea tibia, versus.

Saepibus in nostris parvam te roscida mala—

Dux ego vester eram—vidi cum matre legentem.

Alter ab undecimo tum me iam acceperat annus:

Iam fragiles poteram a terra contingere ramos. 40

Ut vidi, ut perii! ut me malus abstulit error!

Incipe Maenalios mecum, mea tibia, versus.

Nunc scio, quid sit Amor: duris in cotibus illum.

Aut Tmaros aut Rhodope aut extremi ~~Garamantes~~ 45

Nec generis nostri puerum nec sanguinis ~~edunt~~ ^{animis} 43

Incipe Maenalios mecum, mea tibia, versus.

Saevus Amor docuit natorum sanguine matrem

Commaculare manus, crudelis! tu quoque, mater,

Crudelis mater, magis at puer improbus ille.

Improbus ille puer; crudelis tu quoque, mater. 50

Incipe Maenalios mecum, mea tibia, versus.

Nunc et oves ultro fugiat lupus, aurea durae

Mala ferant quercus, narciso floreat alnus,

Pinguia corticibus sudent electra myricae,

Certent et cycnis ululae, sit Tityrus Orpheus, 55

Orpheus in silvis, inter delphinas Arion.

Incipe Maenalios mecum, mea tibia, versus.

Omnia vel medium fiant mare. Vivite silvae;

Praecep*s* aërii specula de montis in undas

Deferar; extremum hoc munus morientis habeto. 60

Desine Maenalios, iam desine, tibia, versus.

Haec Damon; vos, quae responderit Alphesiboeus,

Dicite, Pierides; non omnia possumus omnes.

ALPHESIBOEUS.

Effer aquam et molli cinge haec altaria vitta,

Verbena^hque adole pingues et mascula tura, 65

Coniugis ut magicis sanos avertere sacris

Experiar sensus; nihil hic nisi carmina desunt.

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Carmina vel caelo possunt deducere lunam,

Carminibus Circe socios mutavit Ulixi, 70

Frigidus in pratis cantando rumpitur anguis.

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Terna tibi haec primum triplici diversa colore

Licia circumdo, terque hanc altaria circum

Effigiem duco; numero deus impare gaudet. 75

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Necte tribus nodis ternos, Amarylli, colores;

Necte, Amarylli, modo, et "Veneris" die "vincula necto."

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Limus ut hic durescit, et haec ut cera liquescit 80

Uno eodemque igni, sic nostro Daphnis amore.

Sparge molam et fragiles incende bitumine laurus.

Daphnis me malus urit, ego hanc in Daphnide laurum.

Ducite ab urbe domum, mea carmina, ducite Daphnim.

Talis amor Daphnim, qualis, cum fessa iuvencum 85

Per nemora atque altos quaerendo bucula lucos

Propter aquae rivum viridi procumbit in ulva

Perdita, nec serae meminit decedere nocti,

Talis amor teneat, nec sit mihi cura mederi.
Ducite ab urbe domum, mea carmina, ducite Daphnim. 90
Has olim exuvias mihi perfidus ille reliquit,
Pignora cara sui, quae nunc ego linine in ipso,
Terra, tibi mando; debent haec pignora Daphnim.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Has herbas atque haec Ponto mihi lecta venena 95
Ipse dedit Moeris—nascuntur plurima Ponto—
His ego saepe lupum fieri et se condere silvis
Moerim, saepe animas imis excire sepulcris,
Atque satas alio vidi traducere messes. ~~100~~
Ducite ab urbe domum, mea carmina, ducite Daphnim. 100
Fer cineres, Amarylli, foras rivoque fluenti
Transque caput iace, nec respexeris. His ego Daphnim
Adgrediar; nihil ille deos, nil carmina curat.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Adspice, corripuit tremulis altaria flammis 105
Sponte sua, dum ferre moror, cinis ipse. Bonum sit!
Nescio quid certe est, et Hylax in limine latrat.
Credimus? an, qui amant, ipsi sibi somnia fingunt?
Parcite, ab urbe venit, iam parcite carmina, Daphnis.

ECLOGA IX.

LYCIDAS.

Q^{UO} te, Moeri, pedes? an, quo via dicit, in urbem?

MOERIS.

O Lycida, vivi pervenimus, advena nostri,
Quod numquam veriti sumus, ut possessor agelli
Diceret: "Haec mea sunt; veteres migrate coloni."

Nunc victi, tristes, quoniam fors omnia versat,
Hos illi—quod nec vertat bene—mittimus haedos.

Ly. Certe equidem audieram, qua se subducere colles
Incipiunt mollique iugum demittere clivo,
Usque ad aquam et veteres, iam fracta cacumina, fagos,
Omnia carminibus vestrum servasse Menalcan.

Moe. Audieras, et fama fuit; sed carmina tantum
Nostra valent, Lycida, tela inter Martia, quantum
Chaonias dicunt aquila veniente columbas.

Quod nisi me quacumque novas incidere lites
Ante sinistra cava monuisset ab ilice cornix,
Nec tuus hic Moeris nec viveret ipse Menalcas.

Ly. Heu, cadit in quemquam tantum scelus? Heu, tua nobis
Paene simul tecum solacia rapta, Menalca?

Quis caneret Nymphas? Quis humum florentibus herbis
Spargeret aut viridi fontes induceret umbra?

Vel quae sublegi tacitus tibi carmina nuper,
Cum te ad delicias ferres, Amaryllida, nostras?

"Tityre, dum redeo—brevis est via—pasce capellas,
Et potum pastas age, Tityre, et inter agendum
Occursare capro—cornu ferit ille—caveto."

Moe. Immo haec, quae Varo needum perfecta canebat:
"Vare, tuum nomen, superet modo Mantua nobis,

Mantua vae miserae nimium vicina Cremonae,
Cantantes sublime ferent ad sidera cycni."

Ly. Sic tua Cyrneas fugiant examina taxos,

Sic cytiso pastae distendant ubera vaccae:

Incipe, si quid habes. Et me fecere poetam

Pierides, sunt et mihi carmina, me quoque dicunt
Vatem pastores; sed non ego credulus illis.

Nam neque adhuc Vario videor nec dicere Cinna

Digna, sed argutos inter strepere anser olores.

MOE. Id quidem ago et tacitus, Lycida, mecum ipse voluto,
Si valeam meminisse; neque est ignobile carmen.

"Huc ades, O Galatea; quis est nam ludus in undis?

Hic ver purpureum, varios hic flumina circum

Fundit humus flores, hic candida populus antro

Imminet et lentae texunt umbracula vites.

Huc ades; insani feriant sine litora fluctus."

Ly. Quid, quae te pura solum sub nocte canentem

Audieram? Numeros memini, si verba tenerem.

MOE. "Daphni, quid antiquos signorum suspicis ortus?

Ecce Dionaei processit Caesaris astrum,

Astrum, quo segetes gauderent frugibus, et quo

Duceret apricis in collibus uva colorem.

Insere, Daphni, piros: carpent tua poma nepotes."

Omnia fert aetas, animum quoque; saepe ego longos

Cantando puerum memini me condere soles:

Nunc oblita mihi tot carmina, vox quoque Moerim

Iam fugit ipsa: lupi Moerim videre priores.

Sed tamen ista satis referet tibi saepe Menalcas.

Ly. Causando nostros in longum ducis amores.

Et nunc omne tibi stratum silet aequor, et omnes,

Adspice, ventosi ceciderunt murmuris aurae.

Hinc adeo media est nobis via: namque sepulcrum

Incipit adparere-Bianoris. Hic, ubi densas

Agricolae stringunt frondes, hic, Moeri, canamus:

Hic haedos depone, tamen veniemus in urbem.

30

35

40

45

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60

Aut si, nox pluviam ne colligat ante, veremur,
 Cantantes licet usque—minus via laedat—eamus;
 Cantantes ut eamus, ego hōc te fasce levabo. 65
 Moe. Désine plura, puer, et, quod nunc instat, agamus;
 Carmina tum melius, cum venerit ipse, canemus.

ECLOGA X.

EXTREMUM hunc, Arethusa, mihi concede laborem:
 Pauca meo Gallo, sed quae legat ipsa Lycoris,
 Carmina sunt dicenda: neget quis carmina Gallo?
 Sic tibi, cum fluctus subterlabere Sicanos,
 Doris amara suam non intermisceat undam. 5
 Incipe; sollicitos Galli dicamus amores, ^{hōp}
 Dum tenera ^{attendent} simae virgulta capellae
 Non canimus surdis, respondent omnia silvae.

Quae nemora aut qui vos saltus habuere, puellae
 Naides, indigno cum Gallus amore peribat? 10
 Nam neque Parnasi vobis iuga, nam neque Pindi
 Ulla moram fecere, neque Aonie Aganippe.
 Illum etiam lauri, etiam flevere myricae,
 Pinifer illum etiam sola sub rupe iacentem
 Maenalus, et gelidi fleverunt saxa Lycae. 15
 Stant et oves circum,—nostri nec paenitet illas;
 Nec te paeniteat pecoris, divine poeta:
Et formosus oves ad flumina pavit Adonis—
Venit et upilio, tardi venere subulci, ^{surpise}
 Uvidus hiberna venit de glande Menalcas. 20
 Omnes “Unde amor iste” rogant “tibi?” Venit Apollo.
 “Quid, Galle, insanis?” inquit, “tua cura Lycoris
 Perque nives alium perque horrida castra secuta est.”
Venit et agresti capitis Silvanus honore,
 Florentes ferulas et grandia lilia quassans. 25
 Pan deus Arcadiae venit, quem vidimus ipsi

Sanguineis ebuli bacis minioque rubentem.

“Ecquis erit modus?” inquit “Amor non talia curat,
Nec lacrimis crudelis Amor nec grama rivis
Nec cytiso saturantur apes nec fronde capellae.” 30
Tristis at ille “Tamen cantabitis, Arcades” inquit,
“Montibus haec vestris: soli cantare periti
Arcades. O mihi tum quam molliter ossa quiescant,
Vesta meos olim si fistula dicat amores!

Atque utinam ex vobis unus vestrique fuisse 35
Aut custos gregis aut maturaे vinitor uvae!

Certe sive mihi Phyllis sive esset Amyntas,
Seu quicumque furor,—quid tum, si fuscus Amyntas?
Et nigrae violae sunt et vaccinia nigra—
Mecum inter salices, lenta sub vite iaceret; 40
Serta mihi Phyllis legeret, cantaret Amyntas?
Hic gelidi fontes, hic mollia prata, Lycori,
Hic nemus; hic ipso tecum consumerer aevo.
Nunc insanus amor duri me Martis in armis
Tela inter media atque adversos detinet hostes. 45

Tu procul a patria—nec sit mihi credere tantum—
Alpinas a, dura, nives et frigora Rheni

Me sine sola vides. A, te ne frigora laedant!
A, tibi ne teneras glacies secet aspera plantas!
Ibo et Chalcidico quae sunt mihi condita versu 50
Carmina pastoris Siculi modulabor avena.

Certum est in silvis, inter spelaea ferarum
Malle pati tenerisque meos incidere amores
Arboribus: crescent illae, crescentis, amores.
Interea (mixtis) lustrabo Maenala (Nymphis),
Aut acres venabor apros. Non me ulla vetabunt
Frigora Parthenios canibus circumdare saltus.
Iam mihi per rupes videor lucosque sonantes
Ire; libet Partho torquere Cydonia cornu
Spicula. Tamquam haec sint nostri medicina furoris, 60
Aut deus ille malis hominum mitescere discat.

Iam neque Hamadryades rursus neque carmina nobis
 Ipsa placent; ipsae rursus concedite silvae.
 Non illum nostri possunt mutare labores,
 Nec si frigoribus mediis Hebrumque bibamus, 65
 Sithoniasque nives hiemis subeamus aquosae,
 Nec si, cum moriens alta liber aret in ulmo,
 Aethiopum versemus oves sub sidere Cancri.
 Omnia vincit Amor: et nos cedamus Amori.

Haec sat erit, divae, vestrum cecinisse poetam, 70
 Dum sedet et gracili fiscellam texit hibisco,
 Pierides; vos haec facietis maxima Gallo,
 Gallo, cuius amor tantum mihi crescit in horas,
 Quantum vere novo viridis se subrigit alnus.
 Surgamus: solet esse gravis cantantibus umbra; 75
 Iuniperi gravis umbra; nocent et frugibus umbrae.
 Ite domum saturae, venit Hesperus, ite capellae.

NOTES.

N.B.—Proper names of any importance, when not mentioned in the Notes, will be found in the Index.
An obelus (†) prefixed to a word denotes that the reading is doubtful.

ECLOGUE I.

PREFACE.

The pastoral style and scenery of the first Eclogue really serve as a dress for Vergil's own thoughts on some of his personal experiences. These thoughts are artistically interwoven with purely imaginary associations ; for though Tityrus is Virgil's mouthpiece occasionally, his strains, like those of his friend Meliboeus, are chiefly concerned with the conventional subjects of shepherds' song. The poem was intended to be an expression of gratitude to Octavianus for restoring to Vergil his father's farm at Andes, near Mantua, which had fallen into the hands of the veterans who had fought for the Triumvirs at Philippi (42 B.C.).

It was shortly after 42 B.C. that Vergil recovered his farm and composed this enduring record of his gratitude.

Vv. 1—10. MELIBOEUS. *Tityrus, you lie beneath the shady beech and sing of your Amaryllis, but I am an outcast from my fathers' lands.* **TITYRUS.** *Meliboeus, it is a god who has granted me this restful ease—for a god he shall ever be to me since I owe my all to him.*

1. **Tityre:** this name, like Amaryllis and Galatea, is adopted by Vergil from Theocritus' *Idylls*.

2. **silvestrem . . . musam meditari:** *silvestrem musam* means "a woodland melody" i.e. "a pastoral or bucolic strain." *Meditari* here, as often, means "to con," "practise." **avena:** ablative of the "instrument," lit. "on an oat-straw" i.e. on a pipe of some slender reed.

4. **lentus**: a cognate of *lenis*, "soft," here meaning "at ease."

5. **formosam resonare doces Amaryllida silvas**: a blending of two constructions: (1) *doces silvas formosam Amaryllida* (*i.e.* the sound of *formosa Amaryllis*); (2) *doces silvas resonare "formosa Amaryllis"*; cp. *Resonent mihi "Cynthia" silvae*, "may I hear the woods re-echo 'Cynthia'" (*Propertius*) and *ut litus "Hyla, Hyla" omne sonaret*, *Ecl. VI. 44*.

6. **Meliboee**: *Meliboeus* is probably derived from $\mu\acute{e}\lambda$, "honey," and $\beta\acute{o}\bar{u}s$, "an ox." **deus**: an obvious allusion to Octavianus. The word is used here as an expression of high esteem, but it should be noted that divine honours were actually paid to Augustus in 29 B.C.

7. **mihi**: the dative expresses the speaker's point of view,—an extension of the dative of advantage.

9. **meas errare boves**: lit. "that my kine should roam"; an accusative and infinitive after *permisit*; so also *ipsum ... ludere*. *Permitto* usually takes *ut* and subjunctive in good prose. The indirect object, if expressed, would be *mihi*.

10. **ludere**: intransitive verbs are occasionally, by a slight stretch of their meaning, constructed with accusative, as here, *ludere (ea) quae vellem (ludere)*. Cp. *pallere pontum*, "to grow pale at the sight of the sea"; *silere rem*, "to keep silence about a matter"; *stupere donum*, "to be bewildered at the gift." *Ludere* is often used of music or poetry, cp. *Syracosio ludere versu*, "to sport in Syracusan strain," VI. 1. **vellem**: imperf. subj. in a dependent clause in *oratio obliqua* after *permisit*. The *oratio recta* would be *lude, quae vis. calamo*: like *avena* (v. 2) is ablative of the instrument.

Vv. 11—25. MEL. *I only feel wonder, not envy: look at my plight; my goat has just dropped twins; I neglected the omens. But who is this god of yours?* **TIT.** *I used to think Rome like other cities, but Rome far excels them all.*

11. **equidem**: from *e-*, an old pronominal prefix, and *quidem*. It is not by derivation connected with *ego*, but it is usually associated, as here, with the 1st personal pronoun by Cicero and other classical authors.

12. **turbatur**: used impersonally. Such impersonal usages are very common. By them the action is accentuated without reference to the doers (*e.g.* here, "confusion is abroad"). When the active is used (*e.g.* *turbant*) prominence is given to the persons acting.

13. **protinus**: also spelt *protenus*, from *pro + ten-do*, lit., "stretching forward," hence, "onwards."

14. **namque**: the use of *namque* so late in the sentence would not be allowed in good prose.

15. **conixa**: "after hard pangs."

16. **si ... fuisse**: an allied fact (*memini praedicere*) stands in the place of the real apodosis to this protasis. The real apodosis may be supplied, *neque neglexisset talia*, "I remember and I should not have scorned the warning, if etc." *Non* goes closely with

laera, which means "stupid" (cp. *dextra*, "clever," and our word "dexterous").

17. *de caelo tactas* : "struck" or "blasted by lightning."

18. *qui sit, da* : the subj. is used because in a dependent interrogative clause. *Da*, "tell," cp. *accipe*, "hear."

20. *hunc nostrae similem* : after *similis* the thing with which a comparison is made is put in the dative or genitive; the person with whom a comparison is made is usually in the genitive. The reference is to Mantua, near Vergil's farm.

21. *depellere* : *i.e.* from the hills.

23. *noram* : as *novi* commonly means "I know," so *noram* means "I knew."

25. *viburna* : here used of "shrubs" generally.

Vv. 26—35. MEL. *And what took you to Rome? TIT. I wanted to buy my freedom. I was long saving the wherewithal. Galatea wasted my earnings; but now I have my careful Amaryllis, and free I am at last.*

26. *tibi* : dat. of possession with *fuit*.

27. *sera tamen respexit* : separate *sera* from *tamen* in translating, "though late has yet looked upon me, in spite of my laziness."

28. *tondenti*, sc. *mihi*, dat. of possession with *barba*, "my beard, as I was cutting it."

29. *post*: an adverb here, *longo tempore* being ablative of the amount of difference, lit. "afterwards by a long interval."

32. *peculi* : "earnings," "savings" of slaves, who were allowed to accumulate some portion of their earnings and retain it as their private property.

33. *victima* : an animal for sacrifice, here "a sheep."

34. *ingratae urbi* : dative of advantage, "for the thankless city." Tityrus calls the city ungrateful, because it did not give him enough for Galatea and for home expenses as well.

Vv. 36—45. MEL. *I used to wonder what had brought such sadness upon Amaryllis, and even the trees and fountains. TIT. Well I could not stay. Only at Rome could I buy my freedom; there I found the great and godlike master, and he granted my prayer.*

36. *quid . . . vocares* : imperfect subjunctive in a dependent question in secondary sequence after *mirabar*; so *patereris* (v. 37). *maesta* : "sorrowfully"; the Latin adjective is frequently used with verbs thus where the English idiom requires an adverb.

37. Apples were the usual love-gifts among Vergil's shepherds and shepherdesses. Meliboeus used to wonder for whom Amaryllis was keeping her apples on the tree.

38. *aberat* : the final *-at* of the imperfect active was originally long. It is an archaism sometimes affected by Vergil, though it always occurs in arsis, and usually before a pause as well.

40. **quid facerem?** deliberative subjunctive referring to past time.
 41. **praesentes** : "present to help," "powerful to aid."
 42. Vergil here very boldly blends the two images (1) of Tityrus seeking his freedom, (2) of Vergil himself praying for the restitution of his farm. *iuvenem* : *i.e.* Octavianus ; *iuvenis* is applied to men between the ages of about 20 and 40 years.
 43. **bis senos dies** : *i.e.* twelve days in the course of the year, *i.e.* once a month.
 44. **primus** : before Octavianus no one had given a favourable answer to Vergil's applications for help.
 45. **pueri** : "slaves." **summittite** : "rear," "breed."

Vv. 46—63. MEL. *Happy man, you will keep your lands and the streams and the fountains you know so well, and you will rest in rustic peace and happiness under the hedgerow.* TIT. *Nature shall change her laws ere Octavianus' gracious look fade from my memory.*

[See Index of Proper Names for :—**Arar**, Germania, **Parthus**, **Tigris**.]

46. **ergo** : "and so (after all)." **tua** : predicative, "the farm shall remain your own."

47. **magna satis** : supply *sunt* as the verb. **lapis nudus** : a collective singular, "barren stones." The pasture-lands of the farm are described as being marshy, and with stony soil, all overgrown with sedge. Vergil is clearly thinking of his father's pasture-lands by the banks of the Mincio, near Mantua.

49. **temptabunt** : lit. "shall attack," and so "harmfully affect." **graves fetas** : "ewes with young." *Fetus* is from the same root as *fui*, and literally means "bringing to birth."

53. **quae semper** : sc. *suadebat tibi*, "which has ever in the past persuaded you." The antecedent to *quae* is *saepes*. **ab limite** : the English idiom is "on the boundary," so *a dextra*, "on the right hand," *a tergo*, "on the rear."

54. **Hyblaeis apibus florem depasta** : *Hyblaeis* is a "literary" or ornamental epithet. *Hybla* was a mountain in Sicily, the home of Greek pastoral poetry, and famous for its bees. Very fine bees of any country might be poetically called "Hyblaean." Thus the epithet expressed the idea "very fine," and also attracted the educated reader as recalling the typical scene of pastoral poetry.

florem depasta salicti : "sucked of the flower of its willows by Hyblaean bees." *Florem* is here accusative of the internal object after *depasta*, which has a strictly **passive** force ; cp. *inscripti nomina regum nascuntur flores*, "flowers grow up inscribed with the names of kings." This accusative must be carefully distinguished from the accusative of the external object, which is often found in poetry after a passive verb used with a **middle** or **reflexive** force : *e.g. induitn galeam*, "he puts on himself his helmet ;" *faciem mutatus et ora* "changing his form and feature ;" *inflatus venas*, "having made

his veins swell ;" *latus fultus*, "having supported his side ;" *crines ornatus*, "having adorned (for himself) his locks ;" *suras evincta*, "having bound (for herself) her legs." [The distinction between the two is seen by noting that in *induitur galeam* the hero himself puts on his helmet, but in *florem depasta* not the hedge but the bees suck the flower of the willow.] From the foregoing constructions must be distinguished the **accusative of respect or extent** : e.g. *nuda genu*, "naked as to her knee ;" *saucia pectus*, "wounded in (lit. as to) the breast" ; *Cressa genus Pholoe*, "Pholoe, a Cretan woman as to race." In prose the construction of the perfect participle governing an accusative is replaced by the ablative of attendant circumstances (ablative absolute) ; e.g., *inflatis venis* would be used for *inflatus venas*, *latere fulto* for *latus fultus*. The prose equivalent for the accusative of respect is the ablative of respect.

55. **susurro** : the "humming" of the bees.

56. **ad auras** : in Vergil, as here, often means "to the sky."

59. **ante** : this is taken up by *ante*, v. 61, and answered by *quam*, v. 63. **† in aequore** : "in the ocean ;" v.l. *in aethere*.

61. **pererratis amborum finibus** : "roaming over each the other's borders" ; i.e. the Parthian will migrate to Germany and the German to Parthia.

63. **labatur** : the subjunctive is used after *antequam* if the action expressed by the clause is purposely anticipated. **vultus** : i.e. Octavianus' gracious look when he granted Tityrus' prayer.

Vv. 64—83. MEL. *But we shall have to wander on to distant lands and never more see my home. Civil war has given my farm to the spoilers. All my toil was wasted. I shall know ease and happiness no more.* **TIT.** *Still, you might as well spend the night with me and share my rustic fare ; it is time for the evening meal.*

64. **Afros** : the preposition of " motion to " is regularly omitted in prose before names of towns and small islands ; here it is omitted, by poetic licence, before the name of a people, cp. *Britannos*, v. 66. Similarly with *Seythiam* and *Oaxen*.

65. **† rapidum cretae veniemus Oaxen** : "we shall come to chalk-rolling Oaxes." *Rapidus* here has an active force, "hurrying," "rolling," and *cretae* is objective genitive. By *Oaxes* Vergil probably means the Oxus ; but geography is not a strong point with him. It is unnecessary to read (2) *Cretae* for *cretae*, though there is a small river of that name in Crete, or (3) *certe* . . . *ad Oxum*. *Oaxes* represented the farthest north-east as *Britanni* the farthest north-west to Vergil's mind.

66. **toto . . . orbe** : ablative of separation, "from all the world."

67. **post** : an adverb, "hereafter," taken up by *post*, v. 69. **fines** : accusative, with *videns*, v. 69.

69. **aliquot** : goes with *aristas*, "a few ears of corn." Some editors take *post aliquot aristas* together = "after a few harvests." **mea regna** : accusative in apposition with *fines* and *culmen*.

71. **barbarus**: perhaps some Gallic or German recruit from a Roman legion.

72. **his** : observe the emphatic position of this word.

73. **insere nunc** : *nunc* is often used with an imperative to add ironical force. **ordine**: the vines were planted in regular rows, so that the ground between them might be turned up.

76. **pendere** : from below they would seem to be hanging on the sides of the steep rock.

77. **me pascente** : ablative absolute, "with me to tend you."

79. **†poteras requiescere** : (1) "you might have rested." Meliboeus has just declared his intention to go, so it is only polite in Tityrus to assume he means what he says. The indicative of *possum* is commonly used where we might expect the subjunctive in the apodoses of conditional sentences—*e.g.* here, *poteras* (*si non aliter statuisses*), where we must supply the protasis ; cp. *neque sustineri poterant, ni cohortes se obiecissent*, "nor could they have been withheld, if the cohorts had not interposed." The indicative of the verbs *debo*, *decet*, and *oportet*, is similarly used. Some texts erroneously give *hac . . . nocte* and *poteris*.

81. **molles** : "mealy." **pressi . . . lactis** : "cheese."

ECLOGUE II.

PREFACE.

The idea of this Eclogue and many expressions in it are taken from the eleventh Idyll of Theocritus. Alexis is by some ancient authorities said to represent a boy named Alexander given to Vergil by Pollio. The scenery evidently refers to Sicily, which is mentioned in v. 21. This Eclogue was probably the first that Vergil wrote.

Vv. 1—18. *A shepherd named Corydon, who loved the beautiful youth Alexis, is introduced as complaining of his favourite's indifference to his suit and preference for their master Iollas.*

1. **ardebat Alexim**: a striking example of the usage explained in the note on I. 10. *Ardere*, properly "to be warm," here means "to burn with love for."

2. **delicias** : "favourite," the abstract *deliciae* being often used thus with concrete force. **nec, quid speraret, habebat** : the use of *quid* (not *quod*) shows that we have a dependent question. The meaning may be either (1) "and he knew not why he should hope," *i.e.* he "knew no ground for hope," or (2) "he knew not what to hope for." *Haben*, like $\epsilon\chi\omega$, sometimes means "I know," a usage found in good prose.

3. **umbrosa cacumina** : accusative in apposition to *fagos*. It might possibly be accusative of respect with *densas*.

4. **incondita** : "rough," "artless"; for the converse expression, cp. *condere carmen*, "to compose a poem."

5. **studio inani** : ablative of manner, "in bootless passion."

6. **nihil** : accusative expressing the extent of the action of the verb, "in no respect," "not at all"; so *nil* in v. 7. It is thus only equivalent to a strengthened *non*.

7. **nostri** : regularly used as objective genitive, while *nostrum* is used as partitive genitive.

8. **umbras et frigora** : "shades and coolness," i.e. "the coolness of the shade," an instance of hendiadys (saying one thing by means of two (*&v διὰ δύον*)). Similar is *pateris libamus et auro*, "we pour libations out of cups and gold," i.e. "out of golden cups."

10. **Thestylis** : the name of a slave-girl. **rapido . . . aestivali** : "consuming" or "scorching heat," from *rapio*, "to seize," "consume."

12. **mecum** : "in accord with me" or "as I do."

14. **fuit satius** : we might expect *foret*, but in such clauses parts of *sum* (and of *debeo*, *oportet*, etc.) are commonly used in the indicative; cp. *longa est fabula*, "it would be a long story." So *poteras* in I. 79. **Amaryllidis** : a former lady-love. **iras** : note the force of the plural, "fits of passion."

15. **Menalcan** : a former favourite.

17. **ne crede** : a poetical construction, where good prose would use *ne credideris*. So elsewhere Vergil has *ne saevi magna sacerdos*, "be not wroth, dread priestess."

Vv. 19—27. *Though you despise me I am wealthy, and no mean bard, and I am handsome too.*

[See Index of Proper Names for : **Daphnis.**]

19. **tibi** : either (1) dative of the person judging, "in your eyes," or (2) dative of the agent, "by you." This is regularly used with the gerund, gerundive, or verbal adjective in *-bilis*, sometimes (in prose and poetry) with perfect passive participle (or tenses formed therewith), and occasionally in poetry, but very rarely in prose with other tenses of the passive. **qui sim** : "what I am," i.e. "of what character, occupation, etc., I am." Distinguish *quis sim*, "who I am."

20. **pecoris . . . lactis** : objective genitive after adjectives denoting fulness.

22. **aestate** : ablative of point of time. So *frigore*.

23. **quae solitus** : supply *est cantare*.

24. **Amphion . . . Aracyntho** : Amphion was the bard who built Thebes. He was called Dircean from Dirce, a spring at Thebes. The Mount Aracinthus in Aetolia is not referred to here, but a Mount Aracinthus in Attica, of which country Acte was an old name. Or possibly Vergil's geography is again at fault.

25. **vidi** : i.e. the sea acted as a mirror

26. **placidum ventis**: *lit.* "calm by means of the winds," *i.e.* "be calmed by the winds." The winds are spoken of elsewhere by Vergil as both disturbing and calming the sea. **si fallit**: the indicative is used in the *si*-clause (although *metuam* in the apodosis is subjunctive) because the statement is treated as a fact; in other words *si* here is equivalent to "since."

Vv. 28—55. *If you will dwell with me I will teach you to play the Pan's pipe. Damoetas gave me a fine one. And I have two kids for you. The Nymphs and the Naiads shall bring you flowers, and I will bring leaves.*

[See Index of Proper Names for: **Naides, Nympha, Pan.**]

28. **libeat**: subjunctive of wish, "may it be your pleasure."

29. **figere**: "pierce," "shoot" with some missile weapon.

30. **viridi compellere hibisco**: the dative is sometimes used instead of the accusative in poetry to denote the goal towards which motion takes place; cp. *unus homo iuvenum primos tot miserit Orco?* "shall one man have sent so many of the chief of the youths to Orcus?" and similarly, after a verbal noun, *facilis descensus Averno*, "easy is the downward way to Avernus."

33. **instituit**: supply *homines* as object of this with *coniungere*.

34. **trivisse**: in playing the Pan-pipes, the lips are made sore by running along their edge.

35. **Amyntas**: a Theocritean shepherd, like Damoetas, v. 37.

37. **dono**: predicative dative.

38. **te nunc habet ista secundum**: *ista* is used because Corydon has just received the pipe. *Secundum* means "a second master."

41. **sparsis . . . albo**: the white spots on kids were supposed not to disappear till they were six months old.

42. **bina die . . . ubera**: render *bina* by an adverb, "twice a day they drain the ewe's udders dry."

43. **iampridem abducere . . . orat**: the present indicative is commonly used after *iampridem* (also after *iamdudum*, *iam*) of an action or state which has already been going on for some time. *Orat* would in good prose be followed by *ut* and the subjunctive; it is here used in a somewhat extended sense; 'begs for leave (to)."

44. **tibi**: dative expressing the point of view of the person addressed, "in your eyes."

46. **Nymphae**: *Nympha* is a wider term than *Nais*, which means "a water-nymph." There were *Nymphae* of the waters, mountains and grottoes, forests and trees.

47. **pallentes**: "yellow." It should be remembered that among the Italians "paleness" is rather "sallow" than "white."

51. **cana . . . mala**: "quinces." *Malum*, like *pomum*, is a generic word for many kinds of fruit.

53. **þpruna, et honos**: some MSS. omit *et*, leaving a hiatus, *prānā: hōnōs. pomo*: *i.e.* the plum."

54. **proxima myrtle** : "yon myrtle, their neighbour-tree." Myrtles were generally set near laurels in gardens.

Vv. 56—73. *But this is folly. Iollas can offer better gifts. By the woods still my delight, deities have lured them. All things seek their desire, and Corydon seeks Alexis. But Corydon must be back to his tasks; he can easily find another Alexis.*

[See Index of Proper Names for: **Dardania, Pallas, Paris.**]

57. **certes . . . concedat** : "should contend, . . . would he yield." The present subjunctive is used in both protasis and apodosis to express a condition belonging to indefinite future time. **Iollas** : Alexis' master, the *dominus* of v. 2.

58. **austrum** : the blasting S.W. wind or Sirocco.

61. **Pallas** : Pallas (Athene) was spoken of as Πολιάς or Πολιοῦχος, "guardian of the city" in many Greek towns.

65. **te** : object of *sequitur*, which must be supplied. **ο Alexi** : for the shortening of the long vowel in hiatus cp. vi. 44 and viii. 108.

66. **aratra iugo referunt suspensa** : when the plough was carried home it was in some way lifted so as not to drag in the ground. *Iugo* is instrumental ablative with *referunt*.

68. **adsit** : deliberative or dubitative subjunctive, "is there to be?" "can there be?"

70. **semiputatā . . . frondosā** : Corydon neglected his business by allowing his vines to go unpruned, and the elms, to which they were trained, to be full of leaves, which would of course keep off the sun. **tibi** : a possessive dative.

71. **quin tu . . . paras?** *quin* = *qui*? "why?" + the negative particle *nē*. With an indicative used interrogatively it gives the force of an exhortation, e.g. *quin expurgiscimi?* "Arise!" (lit. "Why do you not arise?"). The literal rendering, however, is more suitable to the context here.

ECLOGUE III.

PREFACE.

We have in this Eclogue a specimen of a *carmen amoebaeum* (Gk. *ἀμοιβαῖη δοιδά*, a set of alternating verses, sung by two persons one in answer to the other), a rustic singing-match, in which two rival shepherds, Menalcas and Damon, meet and challenge one another to contend for a stake, choosing as their judge Palaemon. The Eclogue is largely based on the fifth and in a less degree on the fourth Idyll of Theocritus.

Vv. 1—20. MENALCAS. *Is this Meliboeus' flock?* DAMOETAS. *No, Aegon's.* MEN. *Its shepherd is always milking it.* DAM. *Be careful what you say.* MEN. *You mean I cut Micon's vines.* DAM. *You broke Daphnis' bow and arrow out of spite.* MEN. *You stole Damon's goat.*

[See Index of Proper Names for: **Nymphae.**]

2. **ciuim**: a possessive adjective formed from the interrogative relative stem *quo-*; it is found in Cicero, but was regarded as an archaism in Vergil's time.

4. **tradidit**: "gave into my charge." **Aegon**: a rival of Menalcas.

5. Construe *ores, o semper infelix pecus!* **ipse**: "the master," a common use of the word; cp. *ipse dixit, αὐτὸς ἔφα* (of philosophers), "the master (himself) said it." **Neaeram**: a country maid.

6. **fovet**: "is wooing."

10. **Miconis**: nothing further is known of him.

11. **mala**: "malicious," cp. *dolus malus*, the regular legal term for "fraud" (lit. "a malicious device").

12. **Daphnidis**: a country youth.

15. **aliqua**: ablative of manner, "in some way." **nocuisses**, **mortuus essemus**: "if you had not injured . . . you would have died." The pluperfect subjunctive is found in both protasis and apodosis to express a condition that was not fulfilled in past time.

16. **faciant**: deliberative subjunctive, "what are the masters to do?" **fures**: "thieves." Some unnecessarily regard the word as comic for "slaves."

18. **excipere insidiis**: lit. "trying to catch by means of an ambush," hence "lying in ambush to catch." **multum**: equivalent to an adverb, "loudly." **Lycisca**: a dog's name.

20. **Tityre**: a slave of Damon.

Vv. 21—59. DAM. *That goat was a prize I won in a singing-match.* MEN. *Why, you can only murder a tune on a grating straw!* DAM. *I'll try a match and stake a heifer, if you like.* MEN. *I dare not stake one of the flock, but I'll wager two cups of Alcimedon's*

workmanship. DAM. *I have two made by the artist, but they won't be an equivalent for the heifer.* MEN. *As you please—and Palaemon can be the umpire.* DAM. *Let us begin, then: give us your full attention, Palaemon.* GAL. *Begin now your amoebaean strains.*

[See Index of Proper Names for: *Cameneae*, *Conon*, and *Orpheus*.]

21. *non redderet*: deliberative subjunctive, referring to past time, “was he not to give?” *Reddere*, as here, often means “to give (as due),” and not always “to give back.”

22. *meruisset*: subjunctive (1) either by attraction, because it is in a relative clause dependent on a verb in the subjunctive, or (2) causal subjunctive after *quem = cum eum*, “since . . . it.”

24. *posse negabat*: when, as here, the subject of the verb of saying is the same as the subject of the infinitive, the reflexive pronoun (*se*) is often dispensed with.

25. *tu illum?* supply *vicisti* as the verb.

27. *miserum disperdere carmen*: “to murder an unlucky lay.” The lay was wretched because it was spoilt by his bad playing.

28. *possit*: here used as a transitive verb, “can do.” *Quid* here exemplifies an extended use of the cognate accusative.

29. *experiamur*: jussive subjunctive in quasi-dependence on *vis*, lit. “let us try—do you wish it?” i.e. “do you wish that we should try?” The line refers to the custom of singing amoebacan verses, for which see the Preface to this Eclogue.

29. *ne . . . recuses*: *ne* here, as often, introduces the negative purpose not of the thing said, but of the saying of it, “that you may not refuse, (I tell you that) she comes.”

30. A reminiscence of Theocritus, who, however, speaks of a goat with two kids—a much more common sight than a cow with two calves. *Bis* means “twice during the day.”

31. *depono*: “I stake”; so *ponam* in v. 36.

32. *ausim*: for *aud-s-i-m*, i.e. a sigmatic aorist optative of the stem *aud-* (cp. *avidus*, *ares*); so *faxim*, *capsim*. Such optatives are used as present or perfect subjunctive in Latin. Here we have a potential subjunctive, “I should not dare (even if I wished to).”

35. *multo maius*: supply *esse*, “which you will admit to be a far finer stake.”

36. *pocula*: only two cups are meant by this.

37. *Alcimedontis*: some artist of whom nothing further is known.

38. *facili*: “easy,” and so, when applied to a tool, “skilful.”

39. *hedera pallente*: either (1) ablative of description with *corymbos*, or (2) instrumental ablative with *diffusos*, “clusters spread by the pale ivy.”

40. *signa*: “figures.” *alter*: possibly Eudoxus, an astronomer (about 260 B.C.), whose *Phaenomena* was translated by Aratus.

41. *radio*: a rod with which mathematicians were wont to draw figures in the sand spread on a table.

42. *quae curvus arator haberet*: *curvus*, “stooping,” or “bent”

(over the plough). *Haberet* is subjunctive because *quae* is a final relative here, “in order that . . . might observe them.”

44. **idem** *Alcimedon* : *idem* with a noun can often be rendered, as here, by “also,” “likewise.”

45. **circum** : to be joined with *amplexus*.

48. **nihil est, quod . . . laudes** : “there is no ground for your praising.” The causal conjunction *quod* was originally an accusative of reference, and here the literal rendering would be, “there is no (reason) as to which you should praise,” *laudes* being jussive subjunctive.

49. **vocaris** : a syncopated form of *vocaveris*.

52. **si quid habes** : “if you know anything.”

53. **quemquam** : “anybody,” *i.e.* “any umpire.”

54. **reponas** : jussive subjunctive, equivalent to an imperative.

59. **alternis** : sc. *versibus*, “with alternate strains,” *i.e.*, in amoe-baean style.

60. † **ab Iove principium Musae** : lit. “from Jove is the beginning of my Muse (or song).” Others put a comma at *principium*, and translate “with Jove I begin, ye Muses.”

Vv. 60—79. DAM. *I invoke Jupiter.* MEN. *I Phoebus.* DAM. *Galatea plays the coquette with me.* MEN. *Amyntas loves me truly.* DAM. *I have marked a wood-pigeon's nest for her.* MEN. *I have sent apples to him.* DAM. *May some of Galatea's vows come to the ears of the gods.* MEN. *Amyntas and I are too often apart.* DAM. *Send me Phyllis on my birthday, Iollas.* MEN. *I love Phyllis, and she is my true love, Iollas.*

[See Index of Proper Names for: **Delia**, **Iuppiter**, **Musa**, **Phoebus**, **Venus**.]

61. **colit terras** : “makes the earth fruitful,” a somewhat unusual meaning of *colo*. **curae** : predicative dative.

62. **sua** : emphatic, “his due . . . gifts.”

63. **lauri ēt suave rubens** : observe the hiatus, *lauri ēt*. *Suave* is neuter accusative of the adjective used adverbially, “sweetly blushing.” Such usages are common in poetry; cp. *horrendum stridens*, “shrieking horribly;” *hians immane*, “yawning horribly;” *perfidum ridens*, “laughing treacherously.”

66. **meus ignis** : “my flame,” “my love.” **Amyntas** : a favourite of Menalcas.

67. **Delia** : a sweetheart of Menalcas.

68. **meae Veneri** : *i.e.* “my ladylove.”

69. **congessere** : supply *nidum*, “have built their nest.” *Aeriae* implies that the nest was high up in some tree.

70. **quod potui** : lit. “what I could do,” *i.e.* “all I could do,” hence “I've done my best.”

71. **altera** : *i.e.* “another ten.”

73. **divum** : the older form of the genitive plural of *divus*. **Damoetas**

wishes the gods to hear some of Galatea's vows, and compel her to fulfil them.

74. **ipse animo**: *i.e.* "in your heart of hearts."

75. The meaning is: "if we are nearly always separated."

76. **Phyllida**: a sweetheart of Damoetas. **natalis**: supply *dies*, "birthday." **Iolla**: nothing further is known of him.

77. **cum faciam vitula pro fugibus**: *vitulā* is instrumental ablative; *facere* is here used in the sense of *πέσειν*, "to make a sacrifice," "sacrifice." Vergil refers to the festival called Ambarvalia, during which love-making was considered improper.

78. **me discedere flevit**: *fleo* is used with accusative and infinitive on the analogy of such words as *doleo*, etc.

79. **†longum . . . inquit**: "lingeringly said"; for the adverbial use of *longum* cp. *suave rubens*, v. 63. Others read: *Et 'Longum, formose, vale, etc.,' longum thus going with vale, "a long farewell!"* In these two verses Menalcas speaks in the character of Iollas.

Vv. 80—111. DAM. *Everything has its bane, mine is Amaryllis' temper.* **MEN.** *Everything has its delight, mine is Amyntas.* **DAM.** *Make sacrifice to Pollio my patron.* **MEN.** *Make sacrifice to Pollio himself a poet.* **DAM.** *Good luck to Pollio's admirers.* **MEN.** *Bad luck to the admirers of dunces.* **DAM.** *Fly, boys, there's a snake in the grass.* **MEN.** *Stay, sheep, the bank is dangerous.* **DAM.** *Tityrus, draw the goats away from the river.* **MEN.** *Boys, gather the sheep into the shade.* **DAM.** *My bull is wasting away with love.* **MEN.** *My sheep are wasting owing to some evil eye.* **DAM.** *Read my riddle.* **MEN.** *Read mine.* **PAL.** *You are equal in merit. Now it is time to cease.*

[See Index of Proper Names for: Apollo, **Musa**, **Pierides**, **Pollio**.]

80. **triste lupus stabulis**: "the wolf is a bane to the sheepfolds"; a masculine (or feminine) substantive sometimes, as here, has as predicate a neuter adjective used substantivally, cp. *dulce*, v. 82, and *varium et mutabile semper femina*, "a woman is ever a changeable and fickle thing."

81. **Amaryllidis**: another sweetheart of Damoetas.

82. **depulsis**: sc. *ab ubere*, *i.e.* "weaned."

84. **quamvis est rustica**: *quamvis* often takes the indicative in poetry and post-Augustan prose.

87. **iam . . . petat et . . . qui spargat**: *qui* goes with both these verbs and is equivalent to *talis ut is*; hence the consecutive subjunctive follows.

88. **veniat, quo te quoque gaudet**: sc. *venisse*, "may he reach the height which he rejoices that you, too, have reached."

89. The meaning is: "may he enjoy the delights of the golden age."

90. **Bavium . . . Maevi**: two bad poets.

91. To yoke foxes and milk he-goats are two proverbial expressions for useless toil.

94. **parcite procedere**: a poetical way of expressing a prohibition = *ne processeritis*. The infin. is virtually the direct object of *parcite*. See IV. 54, n. **non bene ripae creditur**: *creditur* is impersonal, "it's not well to trust the bank."

96. **Tityre**: the name of a herdsman. **reice**: scanned as a dis-syllable. All compounds of *iacio* are correctly spelt with a single *i* between the preposition and the *e*.

97. For the scansion see Appendix, and cp. I. 38, n.

98. **praeceperit**: lit. "shall have forestalled," i.e. "shall have dried up."

102. **neque amor**: *neque* here means "not even," a very rare use, said to occur once in Cicero.

103. **fascinat**: the belief in the Evil Eye is still strong among the modern Greek and Italian peasants. *Fascino* comes from *fascinum*, the name of an amulet used to avert the evil eye.

104. **magnus Apollo**: Apollo was the god of prophecy.

105. **tres . . . non amplius ulnas**: *quam* is not inserted after *amplius*, and this is the usual idiom.

106. **inscripti nomina . . . flores**: for the accusative see I. 54, n. The flowers referred to are hyacinths, which were supposed to be marked with AI, AI for *Aias* (*Ajax*), or Τ for Τάκυθος (*Hyacinthus*) a fair Spartan youth.

110. **taut . . . aut**: there is a v.l. *haud . . . hand*, meaning "be bold in love and you will be lucky."

111. **claudite rivos**: he bids them close the sluices by which the water came which irrigated the fields.

ECLOGUE IV.

PREFACE.

The date of this poem is shown by the reference to Pollio's consulship (v. 11) to be 40 B.C. In this year he in conjunction with Maecenas had negotiated the treaty of Brundusium, by which the peace of the Roman World seemed likely to be once more firmly established. It seems clear that Vergil is endeavouring to describe more or less allegorically the blessings that might be looked for in the new era of peace. He speaks of a child who is to set up this new kingdom and be its king. Who this child is remains an unsolved problem; but it seems most probable that Vergil meant (1) the looked-for son of Octavianus and Scribonia. Others identify the child with (2) the expected son of M. Antonius and Octavia, (3) one of Pollio's sons, (4) Rome, i.e. the Roman people collectively, the new generation of Rome.

The remarkable likeness which Vergil's language bears to passages

in the Hebrew prophets (especially Isaiah), with whose writings Vergil may have been acquainted, has led to the supposition that the main idea of the Eclogue—the connection between the return of the Golden Age and the birth of a child—may have been derived from Jewish sources.

Vv. 1—25. *Pastoral Muses, let us sing a loftier strain. The Golden Age is now returning; blessings on the child that shall be born to bring the new kingdom in thy consulship, Pollio. He shall be even as a god, and in his childhood Nature shall pour forth her riches and be no more unkind.*

[See Index of Proper Names for : Apollo, **Saturnus**.]

1. **Sicelides Musae**: *i.e.* pastoral Muses, Sicily being the home of pastoral poetry. See Introduction, § 3.

3. **consule**: *i.e.* Pollio.

4. **Cumaei carminis**: *i.e.* the Sibylline Verses or Books in Greek Hexameters which were said to have been purchased by Tarquin the Proud from the Sibyl of Cumae in Campania. These "books of fate" were from time to time largely adulterated from Greek and Alexandrian sources. **ultima aetas**: Vergil is here probably thinking of a Sibylline prophecy that there should be a succession of ten *saeacula*, of which the last should be under the rule of Apollo. This idea is blended with the theory of the *Annus Magnus* or *Platonicus*, a long period which, it was supposed, would be completed when the planets had come back to the places they held in the beginning. On its completion a new era or *Annus Magnus* would begin. This era is described as *magnus . . . ordo* (v. 5). With these two theories is blended the ancient idea, found in Hesiod, of four ages having existed since the Creation—the golden, the silver, the brass, and the iron age, the first of which is referred to by *Saturnia regna* (v. 6), and *gens aurea* (v. 9), the last by *ferrea (gens)* (v. 8).

6. **virgo**: *i.e.* Justice (also called *Astrea*), who left the earth in the iron age. **Saturnia regna**: *i.e.* the golden age, during which Saturn reigned in Italy.

8. **puero**: this is dative, depending on *fave* (v. 10). **quo**: sc. *nascente*, ablative absolute.

9. **toto mundo**: ablative of place, "over all the world."

10. **Lucina**: (from *lux*, light), the goddess who brings to light, the goddess of childbirth, here identified with Diana, but often identified with Juno. **tuus**: *i.e.* "thy brother."

11. **adeo**: a particle of emphasis, "in thy consulship, even in thine." **decus hoc aevi**: either (1) "this glorious age," a Grecism, cp. *Ὀδυσσέως βία*, *i.e.* "the mighty Odysseus," or (2) "this glory of the age," *i.e.* the child to be born.

12. **magni menses**: *i.e.* the Great Months of the Great Year (*Annus Magnus*); see v. 4, *n.*

13. **quā**: this is the nominative neuter plural agreeing with *vestigia*. **sceleris**: *i.e.* the guilt of civil war.

14. **inrita** : "effaced."

15. **ille deum vitam accipiet** : according to Hesiod, in the golden age men lived like gods.

16. **heroas** : the Greek accusative plural of *heros*. **videbitur illis** : *videbitur* is passive ("shall be seen," not "shall seem"), and *illis* dative of the agent.

17. **patriis** : this most probably refers to Octavianus ; see the Preface to this Eclogue.

18. **nullo cultu** : modifies *fundet*, v. 20.

21. **ipsae** : "of their own accord," "of themselves."

24. **herba veneni** : *i.e.* "poisonous plant;" the genitive is one of description.

25. **vulgo** : *i.e.* Assyrian spices shall grow everywhere.

Vv. 26-45. *In thy boyhood grapes shall grow on thorns and honey shall flow from oaks, but there shall still be toil and trade and battles. In thy manhood toil and trade shall cease, and all things will grow spontaneously.*

[See Index of Proper Names for : **Achilles, Argo, Tiphys, Troia.**]

26. **simul** : equivalent to *simul ac*, "as soon as," with *poteris* (v. 27), which should be construed with *legere* as well as with *cognoscere*.

laudes : *i.e.* "praiseworthy deeds," "glories."

28. **molli** : *i.e.* "bending," "waving."

30. **roscida mella** : cognate accusative with *sudabunt*. It was thought that honey fell from heaven in the shape of dew, and was gathered from the leaves by bees.

32. **temptare** : this depends on *iubeant*, the object of which is *homines* understood. **Thetim** : the goddess of the sea, here used for "the sea"; so *Neptnnus* is used for "the sea," *Bacchus* for "wine," *Ceres* for "bread," etc. This figure of speech is called metonymy ("change of name").

34. **quae vehat** : subjunctive with final relative.

38. **vector** : lit. "a sailor," here "a merchant."

42. **mentiri . . . colores** : a bold use of *mentiri* for "to counterfeit."

43. **ipse** : "of himself," "of his own accord."

44. **murice . . . mutabit vellera** : a brief expression for *murice . . . mutabit vellerum colorem*.—*Suave* is used adverbially with *rubenti*, "sweetly blushing." **murice** : the famous Tyrian purple, which was made from a shell-fish called the *murex*.

Vv. 46-63. *May the Fates speed on this age. Come, O Child, and bring joy to the world. May I live to sing thy deeds; then shall I surpass all bards. Greet thy mother with a baby smile.*

[See Index of Proper Names for : **Apollo, Arcadia, Calliope, Iuppiter, Linus, Orpheus, Parcae.**]

46. **talia saecla** : probably vocative ("ages such as these, run on"); but some editors take it as accusative of extent in time, "run on through such ages."

49. **Iovis incrementum** : either (1) "progeny of Jove," which suits the context best, or (2) "germ of a future Jupiter," which is more in accord with the meaning of the word elsewhere.

50. **convexo pondere** : *i.e.* "beneath (lit. owing to) the weight of its vaulted dome." **mundum** : as usual, the "universe," *i.e.* earth, sun, stars, etc.

52. **†adspice, laetentur ut omnia** : if the v.l. *laetantur* is adopted, *ut laetentur* must be regarded as an independent sentence, not as an indirect question, depending on *adspice*. The indicative is quite common in such an idiom ; cp. *nonne vides croceos ut Tmolus odores, India mittit ebur*, "seest thou not how Tmolus sends fragrant saffron and India ivory."

54. **sat dicere** : the infinitive here denotes purpose, a use not allowable in prose. The infinitive is originally a case, usually a dative or locative, of an abstract verbal noun, and as such came to be used in Greek and (chiefly by poets) in Latin as an indeclinable noun in almost any case relation. Here it is equivalent to a dative of work contemplated, "sufficient for singing." Other instances of this infinitive of purpose are *pecus egit altis visere mantes*, "he drove his herd to visit lofty mountains," and *fruges consumere nati*, "born to devour the crops."

55. **non . . . nec** : such pleonasm of negatives is commoner in Greek than in Latin.

57. **Orphei** : dative singular Greek form.

58. **Arcadia iudice** : ablative of attendant circumstance, "with Arcadia for judge." Arcadia was the native land of Pan, and so might be expected to favour him."

60. **risu** : instrumental ablative, "with a smile." Some editors make it refer to the mother, "by her smile."

62. **†eui** : another reading is *qui*, "they who have not smiled upon their parents," but (1) this would require the dative *parenti*, and (2) *hunc*, which takes up the relative is singular

ECLOGUE V.

PREFACE.

In this Eclogue Vergil chiefly follows Theocritus' first Idyll. It is probable that by the apotheosis of Daphnis Vergil is allegorically celebrating the deification of the Dictator Caesar, and that the Eclogue was written in 42 B.C., in which year it was decreed, in honour of Caesar, that the name of the month Quintilis should be changed to Julius, and that his birthday should be publicly celebrated. The poem describes a singing-match between two shepherds, one of whom sings of the death, the other of the apotheosis, of Daphnis (the ideal shepherd).

Vv. 1—19. MENALCAS. *Come, let us sit here and sing.* MOPSUS. *In the shade of the trees, or in the cave, shall it be?* MEN. *Only Amyntas can rival you.* MOP. *Or rival Phoebus?* MEN. *You begin, then, and sing of love, or noble deeds, or strife.* MOP. *Nay, here is a song: let us see if Amyntas can surpass it.* MEN. *Amyntas must yield the palm to you.*

1. **boni . . . inflare . . . dicere**: for the use of the infinitive cp. iv. 54, *n.* Here the infinitive is equivalent to a locative case or a dative of work contemplated. When used thus with adjectives it is usually called a proative, epexegetic, or complementary infinitive, because it "carries on," "explains" or "completes" the sense of the adjective. Here it explains in what direction the skill is shown. Other instances of this construction are *soli cantare periti Arcades*, "Arcadians alone are skilled in song;" *niveus videri*, "snow-white in appearance;" *cantari dignus*, "worthy to be sung;" *nescia vinci pectora*, "breasts knowing not how to be conquered."

3. **consedimus**: an imitation of a Greek use of the aorist. We might expect *considimus* (present of *consido*), but there is no need to alter *consedimus*.

4. **maior**: *i.e.* the elder. **pārēre**, "to obey," should be distinguished from **pārēre**, "to bring forth," and **pārare**, "to prepare."

6. **succedimus**: as here, so in good prose, *succedere* takes either the dative (e.g. *antro*) or a preposition (*sub*) and the accusative.

7. **sparsit**: for the indicative after *adspice, ut*, see iv. 52, *n.*

9. **si certet**: the apodosis (result clause) must be inferred, "what (would you say) if he were to contend?" The line is ironical: Mopsus means that Amyntas has as much chance of beating Apollo as of beating him.

10. **Phyllidis ignes**: *i.e.* "passionate love-songs about Phyllis," the genitive being objective, as also are *Alconis* and *Codri* in v. 11. We have here merely four shepherd names.

14. **modulans alterna notavi**: "and I set them to music marking

the alternations," *i.e.* the alternations of the pipe and the voice. The shepherd sang and piped alternately.

15. **iubeto, ut:** *iubeo* regularly takes the accusative and infinitive, except when, as a legal term, it means "to decree." It is used with some such force here, "do you give your orders that," etc.

16. **pallenti olivae:** see II. 47, *n.*

Vv. 20—44. *The Nymphs wept for Daphnis and his mother more than all. The beasts of the field and the forest mourned for him. Daphnis brought among the shepherds the worship of Bacchus. Daphnis was our glory, and with him Pales and Apollo have gone from us. Our plough-lands and our gardens are deserted. Pay due honours to Daphnis, and raise a tomb for him, with a fitting epitaph.*

[See Index of Proper Names for:—**Apollo, Bacchus, Daphnis, Nymphae, Pales.**]

23. **atque deos . . . vocat crudelia mater:** "his mother cries out upon the cruelty of the gods, ay, and of the stars, with all a mother's sorrow." *Mater* is very emphatic by position. Why *astra* as well as *deos*? Because stars were believed to have great influence on the destinies of men.

27. **Poenos . . . leones:** *Poenos*, Punic, *i.e.* African, is a literary or ornamental epithet; see I. 54, *n.* The accusative and infinitive depends on *loquuntur*.

29. **Armenias . . . tigres.** Bacchus' chariot was drawn by tigers; his worship was introduced from the East, and hence Vergil calls his tamed tigers Armenian.

30. **instituit:** "taught;" supply *homines* as the object. *inducere*: "to introduce;" this depends, like *subiungere*, on *instituit*. *Thiasus* is the usual name for the wild dance with which Bacchus was honoured by his worshippers.

31. **hastas:** *i.e.* *θύρσος*; these were rods carried in Bacchic festivals; they were usually surmounted by a pine-cone, or, as here, by a bunch of leaves.

32. **decori est:** predicative dative, accompanied as usual by a dative of the indirect object (*arboribus*).

34. **tulerunt:** equivalent to *abstulerunt*, "carried away."

36. **sulcis:** the antecedent is attracted into the relative clause; in full, *arenae nascuntur sulcis, quibus . . . mandarimus.*

37. **infelix:** *i.e.* unfruitful.

38. **purpureo narcisso:** *purpureus* probably means "bright" here; cp. *purpureis ales oloribus*, "winged with thy radiant swans," Hor. Od. I. i. 10. It may, however, mean purple, as there seems to have been a narcissus with a purple centre, as well as the ordinary white narcissus.

40. **inducite fontibus umbras:** *i.e.* "o'ermantle the springs with the branches of shady trees planted round them."

41. **mandat fieri:** in good prose *mando* takes *ut* and the subjunctive.

42. **carmen**: "inscription"; often used for any formula, especially one in verse.

Vv. 45—55. MEN. *For your song you deserve to be called a second Daphnis. And now let me sing of Daphnis in heaven.* MOP. *Right gladly! My friend Stimichon has long been praising that song.*

48. **calamis**: *i.e.* by your skill on the pipe. **magistrum**: *i.e.* Daphnis.

49. **alter ab illo**: lit. "second starting from him (as the first)," *i.e.* "second to him."

50. **quocumque modo**: sc. *possim*, a modest expression, lit. "in whatever way I can," hence "as best I can."

53. **an quicquam . . . sit?** *an* is frequently used as here in an emphatic question expecting the answer "No!" *Quicquam* is used in sentences which are negative, or as here virtually negative.

54. **cantari dignus**: the regular prose construction would be *dignus qui cantaretur*.

55. **Stimichon**: nothing further is known of him.

Vv. 56—80. MEN. *Daphnis is now a god in heaven, and the gods and nymphs of the country rejoice, and a reign of peace has begun, and all Nature is full of joy. For his gracious favour Daphnis shall receive our worship and our offerings evermore.*

[See Index of Proper Names for:—Bacchus, Dryades, Olympus, Pan, Satyrus.]

56. **candidus**: "in radiant beauty."

58. **ergo**: because Daphnis is placed among the gods.

63. **intonsi**: "unshorn," *i.e.* covered with trees.

65. **sis bonus o felixque**: *sis* is subj. of wish. As applied to deities *bonus* means "doing good," "gracious"; *felix*, "kind, propitious." **aras**: accusative of exclamation after a verb (such as "see") or verbal idea more or less distinctly understood, *en* and *ecce* (v. 66) being originally adverbs.

66. **ecce duas**: sc. *aras*. *duas altaria*: "two as high-altars." Properly the *ara* was lower than the *altare*; the latter was erected in the honour of the greater gods, the former in honour of lesser deities.

63. **duo**: we should expect *binos*, as the sense is evidently distributive, as *pocula bina* (v. 67).

69. **Baccho**: "Bacchus' store" or "wine."

71. **vina . . . Ariusia**: Ariusia was a district in Chios famous for its wine.

72. **Damoetas et Lyctius Aegon**: Damoetas and Aegon as well as Alphesiboeus (v. 73) were shepherds mentioned by Theocritus. **Lyctius**: lit. "of Lyctus," a town in Crete, hence "Cretan."

74. **sollemnia**: this is the more correct spelling, as the word comes from *sollus*, "whole," and Oscan, *amno-*, "around." *Sollennis* is a by-form of *sollemnis* due to a supposed connexion with *annus*. The

word means "customary," and hence "annual," and also "due," "hallowed," "solemn."

75. **cum lustrabimus agros**: *i.e.* at the Ambarvalia; see III. 77, *n.* The word comes from *amb-*, "around," and *arva*, "cornfields," and the festival was so called because victims were led round the corn-fields in procession, before the harvest was begun, in order to purify (*lustrare*) the country.

80. **damnabis tu quoque votis**: *sc. illos*, lit. "thou too shalt condemn them in respect of their vows," *i.e.* condemn them to pay their vows by granting their prayers. The ablative is one of respect.

Vv. 81—90. MOP. *What can I give you for your song so passing sweet?* MEN. *I will give you this pipe, which has helped me in my best songs.* MOP. *To you I give this crook, which I refused to give to fair Antigenes.*

83. **percussa . . . fluctu . . . litora**: lit. "the shores beaten by the surge," *i.e.* "the beating of the shores by the surge" or "the beating of the surge on the seashore"; cp. the common idiom exemplified by *occisus Caesar*, "the murder of Caesar."

86, 87. Vergil quotes a few words from the beginning of Eclogues II. and III.

88. **cum**: "although."

89. **tulit**: "carried off." **Antigenes**: a shepherd. **dignus amari**: the infinitive dependent on an adjective is poetical. Prose would require *dignus ut* or *qui amaretur*. See v. 1, *n.*

90. **paribus nodis atque aere**: ablative of quality, "with regular knots and a brass tip," or, taking *nodis atque aere* as a hendiadys, "with studs of brass at regular intervals."

ECLOGUE VI.

PREFACE.

Alfenus Varus, to whom this poem is addressed, was *consul suffectus*, 39 B.C., and succeeded Pollio as governor of Cisalpine Gaul. Vergil seems to have intended to celebrate Varus' warlike deeds, a task which we may suppose he gave up partly because he felt it beyond him, and partly because he considered it would be indiscreet to write on contemporary wars. Silenus' song in this Eclogue shows how strongly Vergil was influenced by Lucretius, whose poem *De Rerum Natura* had recently been published.

Vv. 1—12. *When I essayed to leave my pastoral verse and sing of kings and battles, Apollo warned me of my inability to do so, and I can only send you a pastoral lay.*

[See Index of Proper Names for : **Cynthius**, **Musa**, **Phoebus**, **Thalia**, **Varus**.]

1. **prima Syracosio . . . ludere versu** : *prima* should be translated by an adverbial phrase, "at first." *Syracosio*, lit. "of Syracuse," hence "Sicilian," put for "Theocritean," *i.e.* "bucolic." For *ludere* see I. 10, *n.*

2. **erubuit . . . habitare** : *erubeseo* is often used, as here, by a stretch of the meaning, as a transitive verb. Here *habitare* serves as its direct object. **Thalia** : appropriately mentioned here as being the muse of pastoral poetry as well as comedy.

3. **aurem vellit** : lit. "plucked my ear." This touching of the ear was a Roman custom observed when summoning a witness. It was a symbolical way of requesting the witness to listen.

4. **Tityre** : a shepherd's name here assumed by the poet. **pingues pascere** : *pingues* is predicative, lit. "feed till they are fat."

5. **deductum** : lit. "fine-spun" ; hence "thin," "slender."

6. **super . . . erunt** : to be joined, as the future of *supersum*.

7. **cupiant** : consecutive subjunctive after *qui=tales ut ii.* **condere bella** : *condere carmen*, "to compose a poem," was a common phrase, and from it by an extension of the meaning of *condere* arose such phrases as *condere bella*, "to compose a poem about wars," "to sing of wars."

8. See I. 2.

9. **non iniussa** : he had Phoebus' commands ; see vv. 4, 5. **tamen** : *i.e.* in spite of their feebleness.

12. This shows that the title of the Eclogue was *Varus*.

Vv. 13—30. *Two shepherds once found Silenus asleep, and bound him with flowers while a Naiad painted his face. He promises to sing to them if they release him. By his song all Nature was charmed.*

[See Index of Proper Names for : **Iacchus**, **Naiades**, **Parnasus**, **Phoebus**, **Pierides**, **Rhodope**, **Silenus**.]

13. **Chromis et Mnasylos** : either shepherds or satyrs.

15. **venas** : accusative of the direct object with *inflatum* ; see I 54, *n.* **Iaccho** : "a carouse," an instance of metonymy ; cp. IV. 32, *n.*

16. **procul tantum** : lit. "just so far off," a phrase when using which a speaker probably indicated the distance with his fingers ; hence "just a little way off." **capiti** : dative after the verb *delapsa*, which is compounded with the preposition *de*.

17. **pendebat** : "was hanging," as he grasped it in his hand.

19. **luserat** : "he had cheated," in good prose *deluserat*. **Ambo** (v. 18) is of course accusative with *luserat*.

20. **timidis** : they were frightened to play such a trick on Silenus, but Aegle was bolder. **Aegle** : nothing further is known of her.

21. **iam videnti** : dative of advantage, "for him as he begins to open his eyes."

23. **quo** : "whither?" *i.e.* "to what purpose?"

24. **potuisse videri** : lit. "that you are seen to have been able"; hence, "for your power to have been seen."

26. **aliud mercedis** : the neuter pronoun or adjective with a partitive genitive is often used thus for an adjective and noun (*e.g. alia merces*).

27. **in numerum** : referring, as often, to dancing "in measured time." **videres** : potential subjunctive, "you might have seen (if you had been there)."

30. **Ismarus** : a mountain in Thrace.

Vv. 31—63. *Silenus sang of the creation—how the earth and sea and all things therein had their origin in a chance concourse of atoms which was succeeded by continual development. Then he sang of Pyrrha, Saturn's reign, Prometheus and Hylas, and again of Pasiphae and the bull.*

[See Index of Proper Names for : **Atalanta, Caucasus, Hesperides, Hylas, Pasiphae, Phaethon, Proetides, Prometheus, Pyrrha.**]

31. Here follows a short account of the Creation, chiefly from Lucretius. **In** the beginning was a void (*inane*), which was filled with atoms. By fortuitous concourses of these atoms was gradually formed the universe and all that is therein. **inane** : "void." The neuter of the adjective is used as a substantive.

32. **fuissent** : subjunctive in indirect question depending on *uti*. Similarly is to be explained the mood of *concreverit* (v. 34) and *stupetant*, etc. (v. 37, etc.). As the sequence is secondary after *canebat*, we should expect secondary tenses of the subjunctive to follow in all cases, but Vergil changes to primary tenses for vivid and varied effect.

33. **liquidi . . . ignis** : this is what Lucretius calls *liquidissimus aether* or *ignifer aether*, the subtle fluid which is found beyond the denser atmosphere (*aer*) of the earth. **¶ his ex omnia primis** : *i.e.* *ex his primis, prima* being used for Lucretius' *primordia*, "primal elements." A *v.l.* is *exordia*, "origins," "beginnings."

34. **tener mundi . . . orbis** : either (1) "the elastic globe of aether had grown into a whole," or better (2) "the young globe of earth and sky grew into a whole." **Mundus** is sometimes used of the whole universe, as in (2), and sometimes, as in (1), of the (fiery) aether or firmament.

35. **durare** : probably intransitive, *solum* being the subject of *coeperit*. Others take it as transitive, making *orbis* the subject of *coeperit*. **discludere Nerea ponto** : "shut Nereus apart in the sea," *i.e.* separate the sea and the land. Nereus was the god of the sea.

38. **altius atque cadant . . . imbres** : "and how the rain falls from a greater height now that the clouds are raised." This gives the best sense, but the position of *atque* is very unusual : hence some omit the comma after *solem* and put one after *altius*, translating "higher than before," or "at a higher elevation (than the clouds)."

39. **incipiant . . . cum** : the subjunctive is used because this clause is in oratio obliqua dependent on *canebat*, v. 31.

40. **ignaros**: either active, "that knew them not," or, less probably, passive, "as yet unknown."

42. **Caucasias volucres** : poetical plural for singular ; the reference is to the vulture sent to torture Prometheus, when he was chained to the rocks of the Caucasus. **rēfert** : "he tells of." Distinguish from the impersonal *rēfert*, "it concerns."

43. **quo fonte** : lit. "at what fountain." Translate : "he adds the story of the fountain whereat," etc.

44. **clamassent** : the tense is quite regular, because after a historic present (as *adīungit* here) either primary or secondary sequence is used. "**Hyla, Hyla**" **sonaret** : cp. the construction of I. 5 and note on it. For the scansion see Appendix.

45. **fortunatam** : really the apodosis of the following *si*-clause, and equivalent to *quae fortunata fuisset*.

46. **solatur** : "he consoles Pasiphae," a poetical way of saying "narrates how she was comforted."

48. **falsis** : "counterfeited."

50. **collo** : dat. of disadvantage, "feared the yoke for her neck."

51. **lēvi** : "smooth." Distinguish *lēvis*, "light."

53. **latus fultus** : "resting his side." For the accusative see I. 54, *n.* For the scansion of the line see Appendix.

55. " **claudite, Nymphae** " : Pasiphae is now supposed to speak.

56. **Dictaeae** : *i.e.* Cretan. Dicte was a mountain in Crete.

57. **si qua forte ferant** : *si* may be rendered "in hope that," and is called "*si* objective." *Claudite* expresses the action taken in contemplation of a particular event ; the conditional clause states the condition on which the event would take place ; this contemplated event, which is the real apodosis, is not stated. *Qua* is here the ablative of the indefinite *quis*, and goes with *forte*, the ablative of *fors*.

60. **Gortynia** : *i.e.* Cretan. Gortyn was a town of Crete.

61. **māla** : note the quantity. **puellam** : *i.e.* Atalanta ; see Index, *s.v.*

62. **Phaethontiadas** : lit. "daughters of Phaethon," *i.e.* the son of the Sun, who is more usually known by the name Phaethon than his father.

Vv. 64—86. *Next Silenus sang how Linus gave to Gallus the shepherd's pipe that once was Hesiod's, and of Scylla who destroyed Ulysses' ships, and how Tereus and Philomela were changed into birds—songs that Phoebus once sang—till at last evening brought an end to his song.*

[See Index of Proper Names for : **Gallus, Hesiodus, Linus, Nisus Olympus, Philomela, Phoebus, Scylla, Tereus.**]

64. **Permessi** : a river of Boeotia, rising in Mount Helicon.

65. **Aonās** : "of Aonia," a name of that part of Boeotia in which Mount Helicon stood. **una sororum** : *i.e.* "one of the Muses."

66. **viro** : dat. of advantage, “to do honour to the hero.” **Phoebi chorus** : *i.e.* the Muses.

67. **divino carmine** : ablative of quality with *pastor*.

68. **erines ornatus** : “having decked his locks”; for the accusative see I. 54, *n.*

70. **Ascreao . . . seni** : *i.e.* Hesiod; see Index, *s.v.* Hesiodus. **quos** : object of *dederunt*, which must be supplied as the verb.

73. **his** : instrumental ablative. **tibi** : dative of the agent with **dicatur**. **Grynei nemoris** : *i.e.* of Grynia, in Mysia, where Apollo had a temple. Euphorion of Chalcis wrote a poem about this temple, which Gallus seems to have imitated. **dicatur** : distinguish from *dicatur*, “it is being dedicated.”

75. **inguina** : lit. “having girt for herself her bright waist”; for the accusative see I. 54, *n.*

76. **Dulichias** : *i.e.* of Ulysses, who was said by some to have ruled over the island of Dulichium as well as the neighbouring Ithaca.

78. **mutatos . . . artus** : *i.e.* “the transformation of Tereus’ limbs”; cp. *occisus Caesar*, “the murder of Caesar.”

80. **deserta** : accusative plural neuter of the adjective; “deserted places.”

82. **meditante** : see note on I. 2.

83. **Eurotas** : now *Iri*, a river of Sparta, where Apollo sang to his favourite Hyacinthus.

84. **referunt** : “carry up” the sound.

85. **referri** : with *numerum* as subject; v. l. *referre*, with *numerum* as object.

86. **iussit** : the subject is *vesper*. **invito . . . Olympo** : “from Olympus despite Olympus’ reluctance.” The omission of the preposition is common in poetry. *Vesper* (the evening star) was thought to rise on Mount Olympus. Even Olympus is unwilling that evening should come on and the song cease.

ECLOGUE VII.

PREFACE.

This Eclogue describes a singing-match, like Ecl. III. and V. The competitors are Corydon, a goatherd, and Thyrsis, a shepherd, and their umpire is Daphnis; and these persons and their sayings are purely imaginary. In composing the poem Vergil took much from Theocritus, especially the sixth and eighth Idylls.

Vv. 1—20. MELIBOEUS: *As I was pursuing a straying goat I caught sight of Daphnis sitting with Corydon and Thyrsis. He invited me to join them, which I did; and then Corydon and Thyrsis began their amoebaean strains.*

[See Index of Proper Names for: Arcadia, **Mincius**, **Musa**.]

1. **arguta**: lit. "clear," hence "tuneful," "whispering," as applied to the whispering of the leaves in the breeze.

2. **in unum**: "to one spot"; the neuter of adjectives (singular and plural) is very commonly used substantively, as here.

4. **florentes aetatis**: "in the flower of their years"; the ablative is one of respect. **Arcades ambo**: observe the quantity, *Arcadēs*, of the Greek nominative plural. The Arcadians were the typical shepherds of antiquity.

5. **cantare pares . . . respondere parati**: *cantare* and *respondere* (often called proative, complementary, or epexegetic infinitives) are in point of syntax indeclinable nouns; *cantare* being locative with *pares*, *respondere* dative of purpose with *parati*. The prose construction would be *in cantando pares et ad respondendum parati*. Some make both infinitives depend upon *parati*, "ready to sing and answer in a match (*pares*)."

6. **mihi**: probably possessive dative with *ipse eaper*. **dum defendo**: note the regular idiomatic tense with *dum* (meaning "in the time that"), "while I was protecting." **teneras**: *tener*, as often, means "young."

7. **atque**: *atque* was originally a strong *at*, and here, as sometimes in comedy, means "and lo!" or "when lo!"

9. **ades**: of course the imperative. **tibi**: probably possessive dative.

10. **cessare**: "to tarry," "be idle." *Quid* is accusative of extent, "for a time," "awhile."

11. **potum**: the so-called accusative supine, usually found after verbs of motion, is really an accusative (denoting goal of motion) of a verbal noun in *-tus*. *Potum venire*, "to come to drink," is parallel to *Romam venire*, "to come to Rome."

13. **Mincius**: by the *Mincio* in Gallia Transpadana we have

Arcades (v. 4); but Vergil's scenery in the Eclogues is more or less imaginary. *sacra . . . quercu*: the oak was sacred to Jupiter.

14. *facerem*: deliberative subjunctive referring to past time—"what was I to do?" Alcippe and Phyllis were shepherd girls.

15. *clauderet*: subjunctive with the final relative *quae*.

16. *Corydon cum Thyrsis*: in apposition to *certamen*.

18. *alternis . . . versibus*: "in amoebaean strains"; see Preface to Ecl. III.

19. *Musae meminisse volebant*: it was one function of the Muses, as daughters of Mnemosyne, the goddess of Memory, to remind their worshippers of songs, etc. Translate, "amoebaean strains the Muses were full fain to recall."

Vv. 21—28. *CORYDON*. *Grant me, O Muses, to sing like Codrus, or I will sing no more.* *THYRSIS*. *Crown me, shepherds, with ivy to reuse Codrus' jealousy, or with foxglove if he praise me to my harm.*

[See Index of Proper Names for : Arcadia, Phoebus.]

21. *Libethrides*: "nymphs of Libethrus" (a fountain of Mount Helicon), *i.e.* the Muses.

22. *proxima*: sc. *carmina*. *Proxima* is followed by the dative *versibus*, "next to (*i.e.* second only to) the strains of Phoebus."

24. The pipe was to be hung up as having been discarded, and dedicated to Pan, to whom the pine was sacred.

25. *hedera*: ivy was sacred to Bacchus, the god of poetic inspiration. The arrogance of Thyrsis throughout the match should be noticed.

26. *invidia . . . Codro*: *ilia* may be rendered "sides." Bursting with envy is an idea that seems to have arisen from Aesop's fable of the frog and the ox. *Codro* is possessive dative. For the person see Ecl. V. 10, *n.*

27. *ultra placitum*: sc. *dis*, "should he praise me beyond what is pleasing to the gods," because undeserved praise might bring upon him the displeasure of Heaven.

Vv. 29—36. *COR*. *Diana, Micon offers thee spoils of the chase; continue thy favour and he will give thee a statue of marble.* *THYR*. *Priapus, milk and cakes shall be offered to thee yearly. I'll give thee a marble statue now and one of gold if thou keep up the number of my flocks.*

[See Index of Proper Names for : *Delia, Priapus.*]

29. *caput*: object of some verb like *dedicat*, which must be supplied.

30. *Micon*: a name assumed by Corydon. *vivacis cervi*: the supposed longevity of the stag was proverbial.

31. *hoc*: "this luck." *proprium*: "his own," "lasting." *de marmore stabis*: *i.e.* "a marble statue of thee shall be set up," an

idiomatic expression probably adopted from the Greek. *tota* : in full length.

32. *suras* : object—accusative with *evincta*; see I. 54, *n.*
 33. *sinum* : “a large drinking vessel.” Observe the quantity, and distinguish *sinum*, “a fold” (accusative case).
 35. *pro tempore* : “according to my circumstances,” “to suit my means.”

Vv. 37—44. COR. *Galatea, passing fair, come to me at eventide.* THYR. *Hate me and scorn me, my love, if I do not long for thy coming.*

37. **Nerine Galatea** : *Nērīnē* (“daughter of Nereus”) is an unusual patronymic form; *Nereis* is the common form. Galatea is here Corydon’s love; in Theocritus she appears as *Polyphemus*.
thymo . . . **Hyblae** : see I. 54, *n.*

40. **quā** : nom. agreeing with *cura*.
 41. **Sardoniis** . . . **herbis** : the “Sardinian herb” was proverbial for its bitterness. It was probably a kind of crowsfoot. It caused those who ate it to writhe the mouth in a way that became proverbial as the “sardonic smile.” **videar** : subjunctive of wish, “may I seem to you.” **alga** : “seaweed,” the type of worthlessness.

43. A day seems a year to the lover awaiting his love.
 44. **pudor** : “sense of shame.” Thyrsis is reproaching his oxen for their greediness.

Vv. 45—52. COR. *Fountains and grass and trees protect the flock from the summer heat.* THYR. *Here in our well-warmed cot we defy the cold.*

46. **rara umbra** : “the chequered shade.” *Rarus* is an epithet applied to anything of which the parts are separated (like the meshes of a net).

47. **solstitium pecori defendite** : “keep ye the summer heat from my kine.” The prose construction would be *pecus a solstitio*; here we have the dative of advantage, lit. “for the benefit of my herd.”

50. **adsidua** . . . **fuligine** : Thyrsis’ hut had no chimney, so that the smoke had to make its way out of the door, and this blackened the posts.

52. **numerum** : the number of the sheep in a flock; the wolf cares not how great it is.

Vv. 53—60. COR. *Our trees are bearing well, but if Alexis leaves us a drought will come.* THYR. *The drought is upon us, but at Phyllis’ coming it will pass away.*

[See Index of Proper Names for : *Liber.*]

54. **sua quaeque sub arbore poma** : lit. “its own peculiar fruit lies under (each) tree.” A more usual idiom would be *suā*, etc., not *suā*,

etc., but *suā*, etc., is quite possible Latin, and Vergil is fond of giving a new turn to familiar phrases. Some consider *suā* to be an ablative, pronounced as a monosyllable.

57. *vitio aeris* : lit. "owing to the taint or poison in the air."

58. *invidit collibus umbras* : the construction *invidere aliquid alicui* is found in prose.

60. *Iuppiter . . . descendet . . . imbri* : by derivation the name means "father of light" (*Ζεῦ πάτερ*), cp. the form *Diespiter*. *Dies*, "a day," *Ζεύς*, and the stem *Iu-* in *Iuppiter* are all derived from the same original stem, meaning "the sky." So that *Iuppiter* and *Ζεύς* are personifications of the sky, and here we have a trace of the old idea in a phrase probably modelled after Homer's *δε Ζεύς*, "Zeus (*i.e.* the sky-father or the sky) rained." *imbri* : ablative of manner.

Vv. 61—70. COR. *Each god has his favourite tree, but none shall surpass Phyllis' favourite, the hazel.* THYR. *Different trees look fairest in different places, but thou, Lycidas, dost surpass them when at their fairest.* MEL. *So Thyrsis was utterly vanquished by Corydon.*

[See Index of Proper Names for : **Alcides**, Iacchus, Phoebus, Venus.]

66. *pōpūlus* : "a poplar" ; distinguish *pōpūlus*, "a people."

70. *Corydon Corydon est . . . nobis* : lit. "Corydon is Corydon with us," *i.e.* "in our judgment Corydon has no equal but himself." Others translate "it is 'Corydon Corydon' with us," *i.e.* "Corydon's name is always in our mouths."

ECLOGUE VIII.

PREFACE.

This Eclogue was sent to Pollio when he was on his way home to Italy after his conquest of the Parthini, a people of Dalmatia, 39 B.C. It falls easily into three divisions : (i) vv. 1—13, The dedication, etc. ; (ii) vv. 14—61, Damon's lament over Nysa's faithlessness ; (iii) vv. 62—109, Alphesiboeus' description of a love-sick lady's efforts to win the love of Daphnis.

The Eclogue is largely derived from Idylls 1, 3 and 11 of Theocritus ; the song of Alphesiboeus closely imitates Theocritus' second Idyll.

Vv. 1—13. *I will tell of the songs sung by the shepherds Damon and Alphesiboeus, which held all nature spell-bound. I dedicate my strains to thee, Pollio. When shall I laud thy deeds and thy poems? My strains were suggested by thee : accept them.*

1. **Musam** : object of *dicemus* in v. 5.

2. **herbarum** : objective genitive with *immemor*.

4. **mutata . . . cursus**: "rivers changed and lulled their flow to rest." *Mutata* is explained by *suos requierunt cursus*. *Requierunt* is here perhaps transitive, though such a usage is rare. Some take *requierunt* as intransitive and *cursus* as accusative with *mutata* used in a middle sense, "the rivers with their courses changed sank to rest," i.e. the courses of the rivers were changed (or stopped) and they became motionless.

6. **tu** : i.e. Pollio, as the following words show. **mihi** : ethic dative, "as I guess." **superas iam saxa Timavi** : *superare* as a nautical term means "to double" or "weather a promontory," etc. The *Timavus* (now *Timavo*) is a short river, broad at its mouth, springing from the foot of a rock, hardly a mile from the sea, between Tergeste and Aquileia, in North Italy.

7. **oram Illyrici legis aequoris** : *legere*, as a nautical term, means "to coast along." Vergil imagines Pollio to be either coasting along Illyria or to have got as far as the *Timavus* as he was sailing round the Adriatic homewards in 39 B.C. See Preface above.

8. **cum liceat** : the subjunctive is due to the notion of result implied, *cum* being equivalent to *ut tum*, lit. "will that day come so that then it may be mine. . . ."

9. **erit, ut liceat** : a periphrasis for *licebit*, common in Lucretius, *ut* being consecutive; lit. "will it come about so that it is lawful," etc.

10. **Sophocleo . . . cothurno** : i.e. "Sophocles' tragic genius." *Cothurnus* is the name used by the Romans (not by the Greeks) for the high-soled boot worn by tragic actors, and, by metonymy, came to mean "tragedy," "tragic style," or "tragic genius."

12. **tempora** : accusative depending on the preposition *circum*.

13. **victrices . . . laurus** : i.e. the bay wreath of victory for his conquest of the Parthini; see Preface. **hederam** : see VII. 25, *n.* **tibi** : possessive dative.

Vv. 14—61. *Thus Damon sang : "O morning star, I will make complaint of Nysa's faithlessness in pastoral strains. She is wedding Mopsus : what unnatural unions may we not now expect? A fine husband, forsooth! I saw and loved her when a boy. Ah, my folly! Now I know Love's cruelty. Love taught a mother to slay her own children, and was that mother more cruel than Love? Now let all Nature go awry! Farewell, ye woodlands! I will plunge into the waves and perish."*

[See Index of Proper Names for :—**Arion, Hesperus, Lucifer, Maenalus, Orpheus, Pierides, Rhodope.**]

15. **ros . . . gratissimus** : supply *est* as the verb.

16. We might expect *et* or *cum* to couple this with the preceding, but such an asyndeton is not uncommon in Latin. **tereti . . . olivae** : "on his smoothed olive-staff."

17. **prae . . . veniens** : these go together. Such a separation of a verb and its preposition is called *tmesis* ("cutting"). Translate,

"usher in the genial day" or "be thou the harbinger of the genial day." *Diem* is the object of *age*.

18. *coniugis* . . . *Nysae*: "Nysa, my ladylove": nothing more is known of her. *indigno* . . . *amore*: "unworthy love," because unrequited.

19. *testibus illis*: ablative of attendant circumstance, lit. "they being witnesses (to my vows)," hence, "from their testimony."

21. *Maenalios*: *i.e.* "pastoral." *Maenalus* is a mountain of Arcadia, and so *Maenalius* = Arcadian.

22. *argutum*: "tuneful"; see VII. 1, *n.*

24. *qui primus* . . . *inertes*: *i.e.* who first made them useful, as reeds for the reed-pipe. With *passus* supply *est*.

26. *Mopso*: a rival shepherd. *speremus*: *spero* sometimes bears the meaning "expect."

28. *timidae* . . . *dammae*: v.l. *timidi*. *Damma* is sometimes masculine in Vergil. *ad pocula*: *i.e.* "to drink (at the river)."

29. *faces*: torches were carried in the bridal procession to the bridegroom's house; the bridegroom scattered nuts to the boys in the procession. *tibi ducitur*: *tibi* is probably dative of the agent. *Ducere* (or *ducere in matrimonium aliquam*), "to wed," is regularly used of the bridegroom. *Tibi* may be dative of advantage, "for thee," and *ducitur* mean "is being brought home."

30. *tibi*: dative of advantage. *deserit Hesperus Oetam*: *i.e.* the evening star is rising above Oeta, a pile of mountains in the S. of Thessaly. Horace and Catullus as well as Vergil make the mistake of supposing that Lucifer and Hesperus can appear at the same time of the year.

32. *digno*: ironical.

33. *odio*: dative of the predicate, joined, as often, to a dative of the indirect object, "is hateful to you." With *capellae* and the following nouns supply as predicate *odio est*.

37. *saepibus*: "an enclosure" or "orchard."

39. *alter ab undecimo*: lit. "the second from the eleventh," *i.e.* "the twelfth"; cp. *alter ab illo*, V. 49, *n.*

41. *ut vidi, ut perii, ut, etc.*: Vergil is imitating the line *χώς ἵδον, ὡς ἐμάνην, ὡς μεν περὶ θυμὸς λάφθη*, "and when I saw, then madly I loved! then all my heart was wounded!" Theocr. II. 82. In the Greek *ὡς* is a relative, *ὡς* a demonstrative pronoun; such a use of *ὡς* . . . *ὡς* is found in Homer, but was probably an archaism in Theocritus' time, and was apparently misunderstood by Vergil, who probably took *ὡς* as being the same as *ὡς*. Vergil's *ut . . . ut . . . ut* may either be rendered "when . . . how . . . how" or "how . . . how . . . how."

43. *scio*: this and *nescio* are the only verbs of which the final *o* can be short in Vergil. Perhaps, however, *scio* should be pronounced as a monosyllable. *quid sit Amor*: "what manner of deity Love is," a more striking expression than *quis sit Amor*, "the character of Love." *cotibus*: *cos*, properly a whetstone, comes to mean any jagged rock.

44. **Tmaros**: now *Tomaro*, a mountain in Epirus.
 45. **Garamantes**: a fabulous people of North Africa.
 47. **matrem**: this clearly refers to Medea, the wife of Jason the Argonaut, who slew the two children of their marriage when her husband fell in love with another princess at Corinth.

49. **†crudelis mater, magis at . . .**: v.l. *crudelis mater magis, an . . .*
 52. **ultra**: originally an instrumental singular of the comparative of the root *ol-* from which *olie* (*ille*) comes, lit. "beyond," hence "beyond what is expected," "of one's own accord," etc. Here it might almost be rendered "strange to tell."

54. **sudent electra**: *sudo* is only used with an accusative (cognate) in poetry and post-Augustan prose.

55. **certent**: jussive subjunctive, "let . . . strive." **cycnis**: swans were supposed to utter beautiful melodies before their death. **Tityrus**: some shepherd.

58. **vel**: "an thou wilt," the word being used in what is approximately its original force, as an imperative of *velle*. **† medium fiant mare**: v.l. *fiat*, which would agree with the predicate *mare*. Vergil here seems to be mistranslating Theocritus (I. 134) *πάντα δ' ἐναλλα γένοντο*, "let all things be confounded," confusing *ἐναλλα* with *ἐνάλια*, "in the sea." **vivite**: i.e. "farewell."

59. **specula de**: a monosyllabic preposition is rarely placed after its substantive.

60. **extremum hoc . . . habeto**: "take this as my last dying gift," *hoc* meaning "my life."

Vv. 62—109. *Alphesiboeus* sang thus: "I will use magic charms and spells to bring my *Daphnis* home, for spells have ever had mighty power. I twine three threads round his image and carry it thrice round the altars, and *Amaryllis* ties tricoloured knots. As the fire acts on clay and wax, so may love act on *Daphnis*. Scatter meal, burn bay leaves; let hopeless passion, even as of a deserted heifer, seize *Daphnis*. The keepsakes he gave me I burn and bury. I have potent herbs and philtres here. Let ashes now be thrown into the running stream; perhaps such things will move him. See, the blaze on the altar! Hark, *Hylax* is barking! *Daphnis* is coming at last!"

[See Index for: **Circe, Ulixes, Venus.**]

65. **verbenas**: here used generally for "herbs." *Pingues* may here be rendered "juicy." **adole**: *adolesco* is from the same root as *alo*, "to nourish," and means first "to honour the gods by offerings," then to "offer," and hence "to burn," as here. **mascula tura**: the best kind of frankincense was called "male."

66. **coniugis**: "my betrothed's," "my lover's." **sanos avertere . . . sensus**: i.e. "to turn my lover's sober heart to distraction."

67. **carmina**: i.e. "incantations," "spells."

70. The story of how Circe of Aeaea turned Ulysses' comrades into swine is told in the *Odyssey*.

71. **cantando**: *i.e.* by magic incantations.

73. **terna**: "three." In poetry distributives, singular and plural, are sometimes substituted for the corresponding cardinal numbers. So in v. 77. **tibi**: *i.e.* (1) the image, or (2) Daphnis himself. If (1), render, "I wind round thee"; if (2), "I wind against thee," dative of disadvantage.

77. **Amarylli**: apparently a servant.

78. **necte . . . modo**: *modo* with imperatives often, as here, has an emphasising force, "twine them, do!"

80, 81. Apparently a lump of clay and a lump of wax were thrown into the fire, and the lady prayed that Daphnis might be softened to her and hardened to other women by love of her, just as the wax was softened and the clay hardened by the fire she kindled. Some think two images of Daphnis were used, one of clay and one of wax.

81. **nostro . . . amore**: either (1) "love of me," or (2) "my love."

82. **fragiles**: "crackling," in the fire.

83. **in Daphnidē**: lit. "in the case of Daphnis"; hence "against Daphnis." Some render "on Daphnis," *i.e.* his image; cp. v. 80. With *ego* supply *uro* as verb.

85. **amor**: the verb is *teneat*, v. 89.

88. **perdita**: "in utter despair." **nec serae . . . nocti**: "to retire before the late night," *i.e.* "to go back to her stall at night." *Nocti* is the regular dative with *decedere*.

91. **exuvias**: from *exuo*, "to put off"; hence "clothes," "relics," "keepsakes."

93. **debent**: "owe," *i.e.* "are bound to bring back."

95. **Ponto**: *in* is omitted, as often in poetry. *Pontus* contains *Colehis*, the home of Medea and of magic arts; hence its appropriateness here.

96. **Moeris**: apparently a wizard.

99. **alio . . . traducere messes**: *alio*, "to another place"; cp. *eo*, "thither," *quo*, "whither." *Fruges excantare* ("bewitching crops away") was prohibited by the Twelve Tables of Rome.

101. **rivo**: dative of the goal of motion: cp. *it coelo clamor*, "a shout rises to heaven" (Vergil).

102. **iace**: of course from the transitive *iacio*.

103. **nec respexeris**: "and look not behind," a common caution in magic. The tense is the usual one found in prohibitions, but *neve* is more regular than *nee*.

105. **corripuit**: the subject is *cinis*. A sudden blaze was regarded as a good omen.

106. **dum ferre moror**: sc. *cineres*.

107. **nescio quid**: almost equivalent to *aliquid*; hence *est*, not *sit*, follows. **Hylax**: a dog's name, for *Ὑλαξ*, from *ὑλακτεῖν*, "to bark."

108. **credimus**: a vivid use of the present indicative for the future indicative or present subjunctive, not uncommon in poetry.

109. **parcite**: (1) "cease," a poetic use of the word, or (2) sc. *ei*, "spare him," *i.e.* Daphnis. *Carmina* is vocative.

ECLOGUE IX.

PREFACE.

This poem consists of a dialogue between two shepherds, Moeris, a servant of Menalcas (*i.e.* Vergil), and Lycidas. Moeris tells of Menalcas' ejection from his farm; Lycidas consoles him, and they repeat selections of Menalcas' poetry.

Much of it comes from Theocritus' seventh Idyll.

The same subject is referred to here as in the first Eclogue (see Preface); but it is doubtful whether this Eclogue was written before or after the first. If before, then Eclogue IX. contains the complaint about the confiscation of Vergil's farm; Eclogue I. is an expression of gratitude for its restoration. If Eclogue IX. was written after Eclogue I., then we must suppose that Vergil's farm had been given back to him by Octavianus, and that on his attempting to take possession, the soldier colonist who held it made a violent resistance. The Eclogue appears to be intended as an appeal to Alfenus Varus for help and protection (cp. vv. 26-29).

Vv. 1—16. LYCIDAS. *Are you going to the city, Moeris? MOERIS. We are ejected from our farm by a stranger. LYC. I heard that Menalcas' poetry had won back the estate. MOER. True, but poetry won't turn soldiers' pikes: we barely escaped with our lives.*

1. **pedes**: supply *ducunt* as the verb, lit. "whither are your feet carrying you?" **an**: like *ἢ* in Greek, *an* often, as here, introduces a suggestion of the speaker's in the form of a question. **urbem**: Mantua.

2. **vivi pervenimus . . . ut** (v. 3) . . . **diceret** (v. 4): lit. "we have come alive to such a point that he says," *i.e.* "we have lived to hear him say." *Adrena* goes with *possessor*, and *nostri* with *agelli*. The separation of the words is due to the speaker's emotion.

6. **illi**: dative of advantage, "for him." **quod nec vertat bene**: *nec* a shortened form of *neque*, which is a strong *ne* (negative), and in archaic Latin meant "not" or "nor." Here it is used in an old phrase in its archaic sense, "not"; lit. "and may it not turn out well (for him)," *i.e.* "bad luck to him."

7. **se subducere**: "to withdraw themselves," *i.e.* gradually lose themselves in the plain.

9. **veteres, iam fracta cacumina, fagos**: *cacumina* is accusative in apposition to *fagos*. Render freely: "old beeches with their now shattered tops."

10. **vestrum Menalcan** : "your Menalcas." *Vester* cannot refer to a single person, so that it refers here to both Moeris and his fellow-slaves.

13. **Chaonias**: lit. "of the Chaones," a people of Epirus; hence "of Dodona," in Epirus, where there was an oracle of Zeus in a grove of oaks. It is a literary epithet. See I. 54, *n.*

14. **quod** : "but," lit. "in view of which fact," an accusative of limitation or reference used as a conjunction. **quacunque**: supply *ratione possem*, "by whatever means I could." **incidere**: "to cut through," "cut short," "settle."

15. **sinistra cornix**: we learn from Cicero that the appearance of a raven on the left was an important omen.

16. **nec viveret ipse Menalcas** : "nor would your master Menalcas here be living." The imperfect, as is usual in conditional sentences of this class, refers to present time.

Vv. 17—29. LYC. *Was Menalcas so nearly lost to us? Ah, if he had been, who would sing us such songs as his "Tityrus"? MOER. Or as his "Varus"?*

[See Index of Proper Names for: **Cremona**, **Mantua**, **Nymphae**, **Varus.**]

17. **cadit in quemquam . . . scelus?** "can such guilt belong to any man?" *Cadere in aliquem* is a common phrase in Cicero, meaning "to square with," "belong to any one." **nobis**: dative of disadvantage with *rapta*, "torn away to our injury," "torn away from us." **tua solacia**: *i.e.* "the comfort you bring us."

19. **caneret**: potential subjunctive, like *spargeret*, *induceret*, v. 20. Vergil is alluding to Eclogue V. 20, 40. Observe the different constructions with *induco* here and V. 40. Here *induco* is used in an extended sense, "to cover."

21. **quae sublegi tacitus tibi**: the full construction would be *rel* (*quis caneret ea*) *quae*, etc. Note the force of *sub-*, "in secret," like *ὑπό-* in Greek. *Tibi* is dative of disadvantage. Translate, "I gathered up in secret from you," as you sang them.

22. **delicias nostras**: "our darling"; cp. *amores*, "a loved one."

23. **dum redeo . . . pasce**: "until I return," etc.; the regular prose construction would be *dum redeam*; but here we have the indicative with *dum*, "until," as often in the comic poets. Some, however, translate, "while I am on my way back." This, however, seems unnecessary, and it does not suit the context so well. *Tacitus* must be translated by an adverb, "silently."

24. **inter agendum**: "while driving."

25. **occursare**: poetical use of the infinitive with *caveto*. The prose construction would be *cave ne occurses*.

26. **immo**: an emphasising particle sometimes meaning "yes," as here, and sometimes "no." **necdum**: equivalent to *nondum*.

27. **superet modo**: subjunctive of wish, modified by *modo*, lit.

"may only Mantua be spared"; hence, "so but Mantua be spared to us."

28. Mantua was about forty miles distant from Cremona, but still it was too near, because when the territory of Cremona could not furnish sufficient allotments for the troops of Octavianus, the deficiency was made up from the lands of Mantua.

29. *sublime*: predicative referring to *nomen*, "shall bear aloft." *cycni*: the dying swan's song was proverbial for its sweetness. See VIII. 55, *n.*

Vv. 30—43. LYC. *I pray you sing something of your own; I am but a poor poet.* MOER. *I am trying to remember one—I mean the song of Galatea. Here it is!*

[See Index of Proper Names for: **Cinna**, Pierides, **Varius**.]

30—32. *sic . . . fugiant . . . sic . . . distendant . . . incipe*: an idiomatic formula of request expressed paratactically (*i.e.* by co-ordinate clauses), where the English requires hypotaxis (a subordinated construction). Lit. "so may they avoid, etc., begin," but in English idiom we must use the conjunction "if"—"if you would have your swarms avoid, etc., begin." *Cyrneas*: *i.e.* "Corsican," from *Cyrnos* (*Kύρνος*), the Greek name for Corsica. Corsican honey was proverbially bad, and yews were said to be bad for bees; so that bees in Corsican yews would produce doubly bad honey.

32. *si quid habes*: see III. 52, *n.*

35. *Vario . . . Cinna*: ablatives depending on *digna*.

36. *anser olores*: see on v. 29. Possibly Vergil is satirically alluding to a contemporary poet whose name was *Anser*.

37. *id quidem ago*: "that is just what I am busied with"; cp. the phrase *hoc age*, "pay attention to this."

38. *si valeam*: "to see if I may be able"; for this "objective *si*" see VI. 57, *n.*

39. *quis est nam*: *nam* merely adds emphasis to a question; its separation from the interrogative pronoun is an archaism found in Plautus. Classical Latin joins the two: e.g. *quisnam, ubinam*.

40. *ver purpureum*: (1) "blushing spring," or (2) merely "bright spring," see V. 38.

43. *feriant sine*: "let them lash." *Feriant* is jussive subjunctive in semi-dependence on *sine*.

Vv. 44—55. LYC. *What of that song I heard you singing one bright night?* MOER. *The song of Daphnis and Caesar's star?—ah! how my memory is going and my voice too! But Menalcas will sing you all you ask.*

44. *quid, quae*: "what of those songs which?" etc.; the full construction would be *quid (dicis de carminibus)*, *quae*, etc., but *dicis de carminibus* was not distinctly conceived; *quid*, *quod* and *quid*,

quae, etc., were common idioms. *pura sub nocte*: "under the clear night-sky."

45. *audieram*: "I heard." The pluperfect is sometimes, as here, used for the perfect in poets. *numeros memini, si verba tenerem*: the full construction would be *numeros memini (et carmen canerem) si verba tenerem*. An allied fact (here a general truth), *numeros memini* is substituted for the proper hypothetical statement, *carmen canerem*. Translate, "I can recall the tune if I only remembered the words."

46. *antiquos*: the epithet properly belongs to *signorum*. This is an instance of hypallage ("interchange"); cp. *Tyrrhenus tubae clangor*, "the blare of the Tyrrhenian trumpet."

47. *Dionaei*: "of Dione's race." Dione was the mother of Aphrodite, identified with Venus, whose son Aeneas had a son Iulus, and he was said to be the founder of the Julian gens, to which Caesar, the dictator, belonged. *Caesaris astrum*: this refers to the comet which appeared a year after Caesar's death during the games held in his honour, and was supposed to indicate that he was now in heaven with the gods.

48. *quo . . . gauderent*: *quo* is either (1) a final relative = *ut eo*, with the subjunctive *gauderent*, the secondary tense being supplied by supplying *missum*, "sent," with *astrum*, or (2) *quo* is a simple relative and *gauderent* a jussive subjunctive, "through whom the cornfields ought to be rejoicing"; cp. *at tu dictis, Albane, maneres*, "but you, Alban, ought to abide by your promise" (Vergil, Aeneid VIII. 643). It is still a prevalent superstition that the vintage is particularly fine in years marked by the appearance of a comet.

49. *duceret . . . colorem*: i.e. "overspread itself with purple hue." For the mood see on *gauderent*, v. 48.

51. *fert*: i.e. "carries (with it)." *aetas*: "length of years," "old age."

52. *cantando condere soles*: lit. "to bury the sunny days with singing," i.e. "to sing the long sunny days to rest." *Soles* (plural) often means "sunny days."

53. *oblita*: used passively, as often. *mihi*: either (1) possessive dative, or (2) dative of the agent with *oblita*.

54. *lupi Moerim videre priores*: it was a common belief that if a wolf saw anybody before being itself seen, that person was struck dumb.

Vv. 56—67. LYC. *Why make excuses? Silence reigns everywhere. Let us sit down and sing, or, if you want to get home, let us sing as we go.* MOER. *Business first—singing when Menalcas comes.*

56. *in longum ducis*: "you put off to a distant time."

57. *tibi*: ethic dative, "see!"

58. *ventosi murmuris aurae*: a Vergilian inversion for *venti murmurantis aurae*.

59. *hinc adeo*: lit. "(starting) from just here," hence "just here." *Adeo* is commonly used thus as a particle of emphasis.

60. **Bianoris**: Bianor is said to have been a name of Oenus, the founder of Mantua.

61. **stringunt**: "are stripping."

62. **depone**: "lay down"; he was carrying the kids in a basket.
tamen: "for all that," *i.e.* in spite of our delay.

ECLOGUE X.

PREFACE.

This Eclogue has for its subject the disappointed love of C. Cornelius Gallus, the well-known poet and soldier. A partisan of Octavius, he was appointed, in 42 B.C., one of the commissioners to superintend the distribution of lands in North Italy to the veteran troops, and about this time he probably did good service for Vergil. Assuming the guise of an Areadian goatherd, Vergil sympathises with his friend, who is supposed to be at once a Roman officer and a shepherd of Areadia, in a poem that was probably intended rather as a complimentary ode of gratitude than as a serious expression of condolence.

The Eclogue is modelled on the first Idyll of Theocritus.

Vv. 1—8. *Grant me, Arethusa, to sing of Gallus' unhappy love for Lycoris in pastoral strains, and thy waters shall ever be pure.*

[See Index of Proper Names for : **Arethusa, Gallus.**]

1. **extremum**: this Eclogue is the last of the ten. **concede**: "grant" me to complete.

2. **quae legat ipsa Lycoris**: *legat* is consecutive subjunctive with *quae = talia ut ea*. *Lycoris* was a name of a certain Volumnia Cytheris, a freedwoman of Volumnius Eutrapelus, who appears to have deserted Gallus for some officer in the army led by Agrippa across the Rhine, 37 B.C. See vv. 23, 47-9. Vergil expresses a hope that even her heart may be touched by his poem.

4. **sic tibi, . . . incipe**: for the formula see IX. 30, *n.* **Sicanos**: "Sicilian." *Sicania* was an ancient name of Sicily.

5. **Doris**: a daughter of Oceanus and wife of Nereus, and by metonymy, "the sea."

8. **respondent omnia**: *omnia* is a cognate accusative with *respondent*, "re-echo."

Vv. 9—30. *Why were ye absent, Nymphs, when Gallus was dying of love? All Nature mourned for him, and the sheep and the herdsmen. Apollo and the woodland gods came to comfort him and bid him forget his passion.*

[See Index of Proper Names for: **Aganippe, Aonia, Apollo, Arcadia, Lycaeus, Maenalus, Naiades, Pan, Parnasus, Pindus.**]

10. **indigno** : lit. "bestowed on an unworthy person," "unrequited."

17. **divine poeta** : Gallus is meant.

18. **Adonis** : a prince of Cyprus who for his surpassing beauty was loved of Aphrodite. In those early times a prince would tend his father's flocks.

19. **tardi** : *i.e.* "weary."

20. **uvidus hiberna . . . de glande** : "dripping from the winter acorns," *i.e.* from steeping acorns, which were used, when thus softened, as fodder for cattle in the winter. **Menalcas** : a husbandman.

22. **tua cura** : abstract for concrete, "thy love."

24. **agresti capitis Silvanus honore** : "silvanus with a rural garland on his brow," lit. "with the rustic adornment of his head." *Silvanus* was the Italian god of the country and country life.

27. Statues of rural deities appear to have been painted red.

29. **nec lacrimis . . . Amor nec gramina rivis . . . saturantur** : an instance of paratactic (co-ordinate) construction used where we should expect hypotactic (subordinate). "Love is not sated with tears any more than grass with the streams."

Vv. 31—69. *At length Gallus began : "Sing of me, Areadian shepherds, and my bones will rest in peace. If I had but been one of you I might have lived long with Lycoris to love me. Now I am mad for the fray and she is gone over the frosty Rhine. Ah, I will sing pastoral strains in Arcadian forests. Even now in my thoughts am there, roaming over the wooded hills and hunting too ;—but this does not assuage my passion, no, nor would Thracian cold or Aethiopian heat. For all must bow to conquering love."*

[See Index of Proper Names for: **Hamadryades, Hesperus, Maenalus, Nymphae, Pierides.**]

31. **tamen** : "yet," *i.e.* though I die of love. **cantabitis** : the future often, as here, has the force of an imperative.

32. **cantare periti** : the infinitive is here equivalent to a locative or dative; see IV. 54, *n.*

34. **olim** : here refers to future time; "hereafter."

37. **Phyllis . . . Amyntas** : rustic loves.

38. **furor** : "my love," "my passion," abstract for concrete, cp. *tua cura*, v. 21.

40. **iaceret** : the subject is "the loved one" of the moment, whether Phyllis, Amyntas, or any one else

43. **ipso . . . aeko**: "by age alone," and not by the pangs of hopeless love.

44. **amor duri . . . Martis**: "passion for the ruthless fray."

46. **sit**: optative subjunctive.

47. **frigora Rheni**: see note on *Lycoris*, v. 2.

50. **Chalcidico . . . condita versu**: these refer to Gallus' imitations or translations of poems by Euphorion of Chalcis in Euboea, an Alexandrian poet and grammarian, born about 274 B.C.

51. **pastoris Siculi**: *i.e.* Theocritus. **modulabor avena**: lit. "I will set to music on the Sicilian shepherds' pipe."

52. **certum est**: "it is my resolve."

53. **incidere amores**: "to carve my love," *i.e.* records of my love, *e.g.* *Lycoris'* name.

55. **mixtis . . . Nymphis**: a Vergilian variation for *mixtus Nymphis*.

57. **Parthenios**: lit. "of Mt. Parthenius," a mountain on the borders of Argolis and Arcadia, hence "Arcadian."

59. **Partho . . . Cydonia cornu spicula**: *Cydonius* means "Cretan," lit. "of Cydonia," a town in Crete. Cretan arrows and Parthian archers were famous. These are, of course, literary epithets.

60. **sint . . . discat** (v. 61): potential subjunctive.

61. **deus ille**: *i.e.* *Amor*. **malis**: "because of the woes," causal ablative.

65. **Hebrum**: the chief river of Thrace, now *Maritzo*.

66. **Sithonias**: Sithonia was the central peninsula of the three running out from Chalcidice in Macedonia.

68. **Aethiopum**: the Aethiopians dwelt to the S.E. of Egypt. **sub sidere Cancri**: the constellation of the Crab is the fourth Sign of the Zodiac, in which the sun is found at the summer solstice. Hence it is used generally for "the south."

Vv. 70—77. *Enough, ye Muses!* *Grant now that Gallus, my dearly loved friend, find my song pleasing.* *Evening comes: let us hasten home, my goats.*

70. **divae . . . Pierides** (v. 72): *i.e.* the Muses.

72. **maxima**: "of the greatest worth." **Gallo**: dative of the person judging.

73. **in horas**: "hour by hour," "each hour."

INDEX OF PROPER NAMES.



A.

Ἀchillēs, -is, m.: son of Peleus and Thetis, and prince of the Myrmidōnes of Phthia in Thessaly. He was the leading warrior of the Greeks at Troy. At one time Briseis was assigned to him as his portion of the spoil, but she was taken away from him by Agamemnon, and Achilles was so enraged that he sulked in his tent, and would take no part in the war until aroused by the death of Patroclus. He then avenged Patroclus by killing Hector, whose body he dragged round the walls of Troy.

Ἀgānippē, -ēs, f.: a fountain on Mount Helicon, in Boeotia, sacred to the Muses.

Alcides, -ae, m.: grandson of Alceus, *i.e.* Hercules.

Ἀōnia, -ae, f.: a district in Boeotia, hence Boeotian. Hence adjective *Aōnīus*, -a, -um.

Ἀpollō, -inis, m.: a Greek god, who presided over prophecy and music. He was in writers later than Homer identified with the Sun, and also with the god of medicine. The epithet **Phoebus** ("bright") is an alternative name applied to him.

Ἀrār or Ḵāris, -is, m.: a river in Gaul, now called the *Saône*.

Ἀrcādia, -ae, f.: a district in the centre of Peloponnesus. Hence: **Ἀrcādes**, -um, m., its inhabitants, a very ancient people, who were the typical shepherds of classical antiquity.

Ἀrēthūsa, -ae, f.: a fountain in Ortygia, an island forming the citadel of Syracuse, and also the nymph of that fountain, who, according to the myth, was pursued by the river-god Alpheus under the sea from the Peloponnesus to Ortygia. Vergil appeals to her as inspiring pastoral poetry.

Argō, -ūs, f. : the ship on which a band of Greek heroes sailed under Jason's leadership in quest of the Golden Fleece.

Āriōn, -ōnis, m. : a famous bard and cithara-player of Methymna, in Lesbos. He was once thrown overboard by sailors, but was carried safe to land on the back of a dolphin, who had been charmed by his music.

Ātālanta, -ae, f. : a Boeotian princess, whose suitors had to contend with her in a foot-race. All failed until Milanion won by dropping three golden apples on the course, which she stopped to pick up.

B.

Bacchus, -i, m. : the god of wine, son of Zeus and Semele. He is identified with the Latin deity Liber.

C.

Calliōpē, -es, f. : see MUSA.

Cāmēnā, -ae, f. : the Latin name for MUSA, *q.v.*

Caucāsus, -i, m. : the Caucasus Mountains, between the Caspian and the Euxine Sea. Here Prometheus was chained ; see PROMETHEUS. Hence adjective *Caucāsius*, -a, -um.

Cinna, -ae, m. : C. Helvius Cinna, a Roman poet and friend of Catullus. In 44 B.C. he was murdered by the people, who mistook him for Cinna, the conspirator, who had taken part in Cæsar's death. Vergil pays him a high compliment (IX. 35).

Circē, -es, f. : a sorceress, daughter of the Sun. According to the Latin myth she lived on an island near Circeii. When Ulysses visited her she changed his companions into swine.

Cōnōn, -ōnis, m. : an astronomer of Samos in the third century B.C. He was a great friend of Archimedes of Syracuse.

Crēmōna, -ae, f. : a Roman colony in Cisalpine Gaul, now *Cremona*. Its lands were distributed among Octavian's veterans in 41 B.C.

Crēta, -ae, f. : Crete (now *Candia*), an island of the Mediterranean.

Cynthiūs, ii, m. : a name of Apollo, from Mount Cynthus, in Delos his birthplace.

D.

Daphnis, -īdis, m. : the name of a fair shepherd in Theocritus Idylls.

Dardānia, -ae, f. : the country of the Dardani, a name of the Trojans, hence Troy. Hence adjective *Dardānius*, -a, -um.

Dēlia, ae, f. : a name of Diana (the Greek Artemis), from Delos, her birthplace.

Drȳas, -adis, f. : see NYMPHAE.

G.

Gallus, -i, m.: Gaius Cornelius Gallus was born about 66 B.C. at Forum Iulii (*Fréjus*). He gradually rose in power until in 41 B.C. he was appointed by Octavianus one of the three commissioners to distribute lands in North Italy among his veterans. He held a command at Actium, 31 B.C., and was appointed first prefect of Egypt. For some offence committed there he was exiled, and committed suicide in 26 B.C. He was one of the best elegiac poets of his time, his theme being the love he cherished for a certain Lycoris, or Cytheris. Vergil consoles him for the faithlessness of this lady in Eclogue X., and in Eclogue VI. 64, ff. describes him as a worthy successor of Hesiod.

Germānia, -ae, f.: Germany, the country between the Danube, the Rhine, the German Ocean, and the Vistula.

H.

Hámádrýas, -ádis, f.: see NYMPHA.

Hésiódus, i, m.: a very early Greek poet, born at Ascra, in Boeotia, and hence called *Ascreus senex* (VI. 70). His chief poem was entitled "Works and Days." It was written in didactic style, and gives a homely picture of rustic life.

Hespérus, -i, m.: the evening star. Hence:

Hespérídes, -um, f.: nymphs who dwelt on an island of the far West, where Hesperus sets, in a garden containing a tree with golden apples, which was watched by a sleepless dragon.

Hybla, -ae, f.: a mountain in Sicily famous for its bees, whence the phrase "Hyblaean honey" became proverbial.

Hýlas, -ae, m.: a young favourite whom Hercules took with him on the Argo. In Mysia Hylas was dragged by nymphs into the water and lost to his comrades.

I.

Iacchus, -i, m.: a name of Bacchus (*q.v.*), and by metonymy "a carouse" (VI. 15).

Iuppíter, Ióvis, m.: the king of the gods.

L.

Líber, -éri, m.: an old Italian deity identified with Bacchus (*q.v.*).

Línus, -i, m.: son of Apollo and Terpsichore, a famous shepherd and singer, and the teacher of Orpheus and Hercules.

Lúcifer, -féri, m.: the morning star, generally recognised as being the same star as HESPERUS, *q.v.*

Lýcaeus, -i, m.: a lofty mountain in Arcadia, sacred to Jupiter and Pan.

M.

Maenălus, -i, m., and **Maenăla, -orum**, n.: a mountain range in Arcadia, sacred to Pan. Hence the adjective *Maenălus, -a, -um*, is used as equivalent to "Arcadian."

Mantūa, -ae, f.: a town in N. Italy on the Mincius, famous as being near Andes, the birthplace of Vergil. It is still called Mantua.

Mincius, -ii, m.: a river of N. Italy falling into the Po near Mantua, now called the *Mincio*.

Mūsa, -ae, f.: the nine Muses, daughters of Zeus (Jupiter), were Terpsichōre (*Muse of Dancing*), Euterpē (*Lyrics*), Urănia (*Astronomy*), Pōlyhymnia (*Divine Hymn*), Clio (*History*), Calliōpē (*Epic-poetry*), Erăto (*Love-poetry*), Melpōmēnē (*Tragedy*), Thălia (*Comedy and Idyllic poetry*). They were inspiring goddesses, who presided over all kinds of poetry as well as over arts and sciences.

N.

Năădăes, -adum, and **Năădăes, -idum**, f.: see NYMPHAE.

Nisus, -i, m.: a king of Megara, whose daughter Scylla treacherously caused his death by cutting off a lock of purple hair on which his safety depended. He was changed into a sparrow-hawk and Scylla into the bird called *Ciris*.

Nymphae, -arum, f.: Nymphs, or deified powers of nature, represented as fair maidens, like the fairies of later times. They presided over springs, rivers, mountains, woods, trees, etc. Nymphs of trees were called **Drăădes** and **Hămădryădes**; nymphs of fresh water, *i.e.* of springs, rivers, etc., **Năădăes** or **Năădăes**.

O.

Olympus, -i, m.: a very high mountain between Thessaly and Macedonia, regarded as the dwelling-place of the gods, and, by metonymy, "heaven."

Orpheüs, -ei, m.: a Thracian, the most famous of singers, son of Calliope and Apollo. His music was so sweet that rocks and trees and beasts followed its notes. On the death of his wife, Eurădīcē, he descended to Hades to recover her. His melody so delighted the infernal deities that he was allowed to lead his wife back to earth on condition that on the way he should not look at her. This condition he failed to observe; she was taken from him again at the moment of recovering life.

P.

Pălăs, -is, f.: an Italian goddess, the tutelary deity of shepherds.

Pallas, -ădis, f.: a Greek name of Athene, identified with the Roman Minerva, the goddess of war, wisdom, and spinning. In

many Greek towns she was spoken of as Πολιάς or πολιοῦχος, “guardian of the city.”

Pān, Pānis, m.: the god of woods, shepherds, and hunters, worshipped especially in Arcadia. Herodotus says he was a son of Hermes (Mercurius) and Penelope. His legs were shaped like a goat's. As the god of shepherds he was famous for his invention of the syrinx or Pan's pipe, and as the god of forests his dreadful and sudden shout was feared by travellers, whence comes the term “Panic fear.”

Parcae, -arum, f.: the three Fates—Clōtho (The Spinner), Lāchēsis (The Assigner), and Atrōpos (The Unbending). They spin and sever the thread of mortals' lives.

Pāris, -īdis, m.: (also called Alexander) one of the sons of Priamus, king of Troy. He was exposed on Mount Ida, but a shepherd found him and brought him up. When the goddesses Hēra (Juno), Athēna (Minerva), and Aphrōdite (Venus), disputed as to which was the fairest, they appealed to Paris to decide. He was induced by Aphrodite's promise of the fairest woman on earth for his wife to decide in her favour, and thereby made Hera and Athena bitter enemies of Troy. Guided by Aphrodite, he sailed to Greece and carried off Helen. He slew Achilles, and soon after died from an arrow-wound inflicted by Philoctētes.

Parnasus, -i, m.: a famous mountain in Phocis, near Delphi, sacred to Apollo and the Muses. Hence the adjective *Parnāsiūs, -a, -um*.

Parthus, -i, m.: a Parthian, a native of Parthia, the country to the south-east of the Caspian.

Pāsiphāē, -ēs, f.: the wife of Andrōgēōs, who became enamoured of a bull. She bore the Minotaur of Crete, a monster which was half man and half bull.

Phāēthontiās, -ādis, f.: a sister of Phaethon. His sisters were changed into poplars on his death, and their tears into amber.

Philōmēla, -ae, f.: daughter of Pandion, king of Attica. She was dishonoured by Tereus, and changed into a nightingale.

Phoebus, i, m.: see APOLLO.

Piērīdes, -idum, f.: a name of the Muses, from Piērīa, a district in Macedonia, where they were first worshipped.

Pindus, -i, m.: a mountain range between Thessaly and Epirus.

Pollīo, -ōnis, m.: Gaius Asinius Pollio was a distinguished soldier, statesman, tragic author, orator, and historian at Rome. He was a vigorous supporter of the Caesarian party, and early won the friendship of Octavianus, by whom, in 41 B.C., he was made one of the commissioners for distributing the lands of Transpadane Gaul among the veteran troops, and at that time took Vergil under his protection. In 40 B.C., when he was consul, Vergil sent him the famous 4th Eclogue. In 39 B.C. he successfully conducted an expedition against the Parthians, and before he had returned Vergil addressed to him the 8th Eclogue. From this time till his death, in 4 B.C., he devoted himself almost exclusively to literature.

Priāpus, -i, m.: an ugly deity who presided over fertility generally, as well as gardens and vineyards.

Proetīdes, -um, f.: the daughters of Proetus, who for their pride were punished with madness by Juno, and imagined themselves to be cows.

Frōmētheūs, -ei and -eos, m.: a son of Iāpētus. He formed men out of clay, and stole fire from heaven for their use, for which he was chained to a ravine of the Caucasus mountains, where a vulture fed on his inwards continually.

Pyrrha, -ae, f.: the wife of Deucalion, who created a new race of men by casting stones behind her.

R.

Rhōdōpē, -es, f.: a mountain range in Thrace, now *Despoto-Planina*.

S.

Sāturnus, -i, m.: Saturn, a Latin deity of sowing, later identified with the Greek Cronos. In his reign was the Golden Age (*Saturnia regna*, IV. 6). Hence adjective *Saturnius, -a, -um*, "of Saturn," "Saturnian."

Sātyrus, -i, m.: a Satyr, or woodland deity, with the legs of a goat and the look of an ape.

Scylla, -ae, f.: a famous rock between Italy and Sicily, opposite to Charybdis. Here dwelt Scylla, the daughter of Phorcys, by Vergil confused with the daughter of Nisus (*q.v.*), a monster with dogs about her waist, who used to pluck the sailors from the decks of passing ships.

Scythia, -ae, f.: the country to the north of the Black and Caspian Seas.

Silēnus, -i, m.: the attendant of Bacchus, a drunken old man, who usually rode on an ass.

T.

Tērēus, -ei or -eos, m.: a king of Thrace, the husband of Procne, whose sister Philomela he dishonoured. Procne then killed her own son Itys, and served his flesh up in a dish for Tereus' table. When Procne and Philomela fled before Tereus he was changed into a hoopoe, and one of the sisters into a nightingale, the other into a swallow. Authorities differ as to which sister became the nightingale and which the swallow.

Thālia, -ae, f.: *v. MUSA.*

Tīgris, -īdis, m.: the river Tigris in Western Asia.

Tīphys, -yos, m.: the pilot of the Argo.

Trōia, -ae, f.: Troy, the capital of a small kingdom in Lesser Phrygia, a little to the south of the Hellespont, called *Trōas, -ādis*

It was also called Ilium and Pergamum. It stood upon a small hill by the rivers Simois and Scamander, a few miles from the sea. The ruins of Troy are known as *Hissarlik*.

U.

Ulixes or **Ulysses**, -is, m. : the Roman name for Odysseus, king of Ithaca and husband of Penelope. He went to Troy with the Greeks, and his adventures on the journey home are related in Homer's *Odyssey*. See also *s.v.* CIRCE.

V.

Vārius, -ii, m. : Lucius Varius Rufus, a very distinguished poet of the Augustan age, and a friend of Vergil and Horace. It was to Varius and Vergil that Horace owed his introduction to Maecenas. In conjunction with Plotius Tucca, Varius, at Vergil's wish, revised the *Aeneid* after the author's death.

Vārus, -i, m. : Publius Alfenus Varus was a Roman jurist of some note, who appears to have attended the lectures of Siron at the same time as Vergil. He became *consul suffectus* in 39 B.C., succeeding Pollio as governor of Cisalpine Gaul. Eclogue VI. is addressed to him, and he is mentioned in an appeal for assistance in the matter of Vergil's farm in Eclogue IX. 26 ff.

Vēnus, -ēris, f. : the goddess of Love.

APPENDIX.

METRICAL IRREGULARITIES.

A. Vowels (usually short) lengthened in final syllables :—

1. Verbs : *aberāt* : *ipsae* (I. 38); *erīt*, *omnes* (III. 97); *facit* : *aut* (VII. 23); *fultūs hyacintho* (VI. 53).
2. Substantives: *puēr*; *et* (IX. 66); *Amōr*; *et* (X. 69).
3. Miscellaneous: *terrasquē tractusque* (IV. 51). Here the lengthening is eased by the two consonants following *que*.

It is to be noted that Vergil allows himself this licence of lengthening vowels in final syllables only if those vowels occur in arsis (*i.e.* in the syllable of the foot on which the metrical ictus falls), and but seldom where there is not at least a slight break in the sentence.

B. (1) Monosyllabic and (2) Polysyllabic endings.

1. In the Eclogues there are two striking examples of Monosyllabic endings other than *est* (which need not be considered). They are: *apud me* (III. 62); *bonum sit* (VIII. 106).
2. Foreign and sometimes Latin words of four or more syllables are occasionally found at the end of the line: *e.g.*, *Alphesiboeus* (V. 73, and *cp.* VIII. 1, 5, 62); *Meliboei* (III. 1); *incrementum* (IV. 49).

C. Spondaic verses (*i.e.*, hexameters in which the fifth foot is a spondee) :—*Iovis incrementum* (IV. 49); *purpureo narcisso* (V. 38); *castaneae hirsutae* (VII. 53).

D. Sýnizésis ("settlement together") [also called Sýnaerésis ("contraction")]. *Orpheā* (VI. 30); *? scīō* (VIII. 43); *ēodem* (VIII. 81).

E. Hiātus ("a gaping"); *i.e.* lack of elision of (*a*) a vowel, or (*b*) a diphthong, before a vowel or *h*.

1. Long vowels unelided.

- (a) *Actaeō Aracyntho* (II. 24); *pecori et* (III. 6); *lauri et* (III. 63); *Hylā*, *Hyla* (VI. 44); *iuniperi et* (VII. 53); *perii! ut* (VIII. 41); *Rhodopē aut* (VIII. 44); *Aoniē Aganippe* (X. 12); *lauri, etiam* (X. 13).

- (b) *castaneae hirsutae* (VII. 53).

It should be noticed that in eight out of these ten instances the hiatus coincides with one of the two usual caesuras.

2. Naturally long vowels shortened and unelided :—

- (a) *Corydon, ῥ Alexi* (II. 65); " *Vale, valc,*" *inquit* (III. 79); " *Hyla, Hylā*" *omne sonaret* (VI. 44); *an, qui amant* (VIII. 108).

TEST PAPERS
ON
VERGIL'S ECLOGUES.

FIRST SERIES.

TEST PAPER 1. (Ecl. I. and II.)

1. Translate :—
 - (a) I. vv. 51—58, Fortunata ... ab ulmo.
 - (b) II. vv. 32—38, Pan primus ... secundum.
2. Translate the following, and explain the cases of the words italicised :—
 - (a) *Corydon ardebat Alexim.*
 - (b) *Hic illum vidi iuvenem, Meliboei, quotannis
Bis senos cui nostra dies altaria fumant.*
 - (c) *Nil nostri miserere?*
 - (d) *Dives pccoris.*
3. Give the meanings of the following words and phrases :—*protinus, de caelo tangi, peculum, hibiscum, vaccinium, detexere.*
4. Parse the following words, giving the principal parts of the verbs :—*oribus, imitabere, Alexi, patereris, trivisse, labatur.*

TEST PAPER 2. (Ecl. III. and IV.)

1. Translate :—
 - (a) III. vv. 32—42, De grege ... haberet?
 - (b) IV. vv. 11—14, Teque adeo ... terras.

2. With what meaning does Vergil use the following words?—
disperdo, pallens, fascino, Thetis, inercentum.

3. Translate the following :—

- (a) Ille colit terras, illi mea carmina curae.
- (b) Cum faciam vitula pro frugibus, ipse venito.
- (c) Nec varios discet mentiri lana colores.
- (d) Triste lupus stabulis.

4. Mark the quantity of every vowel that is not followed by two consonants in the following :—*vicine, congesse, arbutus, myricae, baccare, risere.*

TEST PAPER 3. (Ecl. V. and VI.)

1. Translate :—(a) V. vv. 54—61, Et puer ipse ... Daphnis.
 (b) VI. vv. 64—70, Tum canit ... ante seni.

2. Write out the scheme of the metre used by Vergil in the *Eclogues*. What is meant by the term *caesura*?

3. Translate the following, and explain the construction where necessary :—

- (a) Carmina descripsi et modulans alterna notavi.
- (b) Damnabis tu quoque votis.
- (c) Tristia condere bella.
- (d) His (calamis) tibi Grynei nemoris dicatur origo.

4. Give the meaning of the following :—*labrusca, sollemnis, thiasus, deductum carmen, meditor, lolium, alter ab illo, lustrare agros, intonsi montes, pedum.*

TEST PAPER 4. (Ecl. VII. and VIII.)

1. Translate :—(a) VII. vv. 4—13, Ambo ... queru.
 (b) VIII. vv. 6—13, Tu mihi ... laurus.

2. Translate the following, with brief explanatory notes where necessary :—

- (a) Strata iacent passim sua quaeque sub arbore poma.

(b) Et mutata suos requierunt flumina cursus.
 (c) Divos, quamquam nil testibus illis
 Profeci, extrema moriens tamen alloquor hora.
 (d) His ego saepe lupum fieri et se condere silvis
 Moerim, saepe animas imis excire sepulcris,
 Atque satas alio vidi traducere messes.

3. Scan the following lines, with comments on anything striking in their scansion :—

(a) Versibus ille facit—aut, si non possumus omnes.
 (b) Credimus? an, qui amant, ipsi sibi somnia fingunt?
 (c) Stant et iuniperi et castaneae hirsutæ.

4. Parse and give the meaning of :—*ilice, suras, revisas, passus, baccare, impare.*

TEST PAPER 5. (Ecl. IX and X.)

1. Translate :—(a) IX. vv. 56—65, Causando ... fasce levabo.
 (b) X. vv. 13—20, Illum etiam ... Menaleas.

2. Give the meaning of the following words and phrases :—
 (a) novas incidere lites; (b) arguti olores; (c) ver purpureum;
 (d) cantando condere soles; (e) olim; (f) potum.

3. Translate the following and explain the construction of the italicised words :—

(a) *Quo te, Moeri, pedes?*
 (b) *Huc ades; insani feriant sine litora fluctus.*
 (c) *Soli cantare periti*
 Arcades.

4. Mark where the accent falls on the following words, and also the quantities of all doubtful vowels :—*adrena, cytiso, Pierides, argutos, voluto, vinitor, circumdare, medicina, teneris, adparere.*

SECOND SERIES.

TEST PAPER 6. (Ecl. I. and II.)

1. Translate:—*(a)* I. vv. 67—74, En umquam ... capellae.
(b) II. vv. 10—16, Thestylis et ... esses?
2. Translate the following, with notes on the grammar of the words italicised:—
(a) Formosam resonare doces *Amaryllida* silvas.
(b) Hic tamen hanc mecum *poteras* requiescere noctem.
(c) Iam pridem a me illos *abducere* Thestylis orat.
3. Write brief notes to show the meaning of the following:
[*No credit will be given for a mere translation.*]
(a) O Meliboee, deus nobis haec otia fecit.
(b) Pars Scythiam et rapidum cretae veniemus Oaxen.
(c) Canto, quae solitus, si quando armenta vocabat,
Amphion Dirceaeus in Actaeo Aracyntho.
(d) Pallas, quas condidit arces,
Ipsa colat.

TEST PAPER 7. (Ecl. III. and IV.)

1. Translate:—*(a)* III. vv. 96—105, Tityre ... ulnas.
(b) IV. vv. 15—20, Ille deum ... acantho.
2. Translate, and write grammatical notes on the italicised words in the following:—
(a) An mihi cantando victus non *redderet* ille ... caprum?
(b) Nihil est, *quod* pocula *laudes*.

(e) Dic, quibus in terris inscripti *nomina* regum
Nascantur flores.

3 Carefully explain the allusions in the following :—

- (a) Amant alterna Camenae.
- (b) Pollio amat nostram, quamvis est rustica, Musam.
- (c) Magnus ab integro saeclorum nascitur ordo.
- (d) Alter erit tum Tiphys.

4. (i.) Explain points of difficulty in the reading and interpretation of this passage :—

Incipe, parve puer, risu cognoscere matrem :
Matri longa decem tulerunt fastidia menses.
Incipe, parve puer: cui non risere parentes,
Nec deus hunc mensa, dea nec dignata cubili est.

or

(ii.) State briefly what is known of Vergil's life down to the date of the completion of the *Eclogues*. Do these poems contain any autobiographical allusions ?

TEST PAPER 8. (Eel. V. and VI.)

1. Translate :—(a) V. vv. 36—39, Grandia ... acutis.
(b) VI. vv. 31—40, Namque cerebat ... montes.

2. Translate the following, explaining the construction of words in italics :—

- (a) Tu deinde iubeto, *ut certet* Amyntas.
- (b) Neque erubuit silvas *habitare* Thalia.
- (c) Et puer ipse fuit *cantari* dignus.
- (d) Floribus atque apio *erines* ornatus amaro.
- (e) Cur non ...
Hic corylis mixtas inter *consedimus* ulmos ?

3. Carefully explain any noteworthy allusions in the following (which are not to be translated):—

- (a) (Instituit) Daphnis thiasos inducere Bacchi.
- (b) Cum cancerem reges et proelia, Cynthius aurem Vellit et admonuit.
- (c) Tum canit Hesperidum miratam mala puellam ;
Tum Phaethontiadas musco circumdat amarac
Corticis.
- (d) Audiit Eurotas iussitque ediscere laurus.

TEST PAPER 9. (Ecl. VII. and VIII.)

1. Translate :—(a) VII. vv. 29—36, Saetosi ... aureus esto,
(b) VIII. vv. 65—71, Verbenasque ... anguis.

2. Translate the following, with notes on the construction of the words in italics :—

- (a) Quid *facerem* ? neque ego Alcippen nec Phyllida habebam,
Depulsos a lacte domi quae *clauderet* agnos.
- (b) *Ut* vidi, *ut* perii ! *ut* me malus abstulit error !
- (c) Fer cineres, Amarylli, foras *rivoque* fluenti
Transque caput iace.
- (d) Et *cantare* pares et *respondere* parati.

3. State what you know of the following. How are they mentioned by Vergil in Eclogue VII. or VIII.? (a) Mincius, (b) Alcides, (c) Maenalus, (d) Rhodope, (e) Circe.

4. Give some account of the Pollio to whom Eclogue VIII. is addressed, and discuss the date of that Eclogue.

TEST PAPER 10. (Ecl. IX. and X.)

1. Translate :—(a) IX. vv. 17—25, Heu, cadit ... caveto.
(b) X. vv. 21—27, Omnes ... rubentem,

2. Translate the following, with comments on anything noteworthy in the construction :—

- (a) Hos illi—quod nec vertat bene—mittimus haedos.
- (b) Quid, quae te pura solum sub nocte canentem
Audieram ? numeros memini, si verba tenerem.
- (c) Nunc oblita mihi tot carmina.

3. Explain the allusions in *two* of the following :—

- (a) Mantua vae miserae nimium vicina Cremonæ.
- (b) Nam neque adhuc Vario videor nec dicere Cinna
Digna.
- (c) Sic tibi, cum fluctus subterlabere Sicanos,
Doris amara suam non intermisceat undam.
- (d) Ibo et Chalcidico quae sunt mihi condita versu
Carmina pastoris Siculi modulabor avena.

4. (i.) Give some estimate of the originality displayed by Vergil in the Eclogues ;

or,

(ii.) Give some account of the Gallus to whom the tenth Eclogue addressed, and discuss the date of that Eclogue.

VOCABULARY.

ECLOGUE I.

1. patulae patulus, -a, -um, *spreading.*
recubans recubo, 1, *to lie.*
tegmine tegmen, -inis, n., *covert.*
fagi fagus, -i, f., *beech.*
2. silvestrem silvestris, -e, *woodland.*
tenui tenuis, -e, *slender.*
meditaris meditor, 1, (*to meditate on*), *to con.*
avena avena, -ae, f., (*wild oat*), *pipe.*
3. fines finis, -is, m. and f., in pl. *border.*
4. lensus lensus, -a, -um, (*sluggish*), *at ease.*
5. formosam formosus, -a, -um, *beauteous.*
resonare resono, 1, *re-echo.*
6. otia otium -i, n., *ease.*
8. ovilibus ovile, -is, n., *sheepfold.*
imbuet imbuo, imbui, imbutum, 3, *stain.*
agnus agnus, -i, m., *lamb.*
10. calamo calamus, -i, m., *reed.*
agresti agrestis, -e, *rustic.*
11. invideo invideo, invidi, invisum, 2, *to feel envy.*
undique adv., *on every side.*
12. usque adeo adv., *to so great an extent.*
capellas capella, -ae, f., *she-goat, goat.*
13. protinus adv., *onwards.*
14. corylos corylus, -i, f., *hazel.*
gemellos gemellus, -a, -um, *twin.*
15. gregis grex, gr̄gis, m., *flock.*
silice silex, -icis, m., (*flint*) *rock.*
conixa conitor, conixus, 3, *to bring forth, to drop.*
16. laeva laevus, -a, -um, (*left*), *awkward, foolish.*

17. tactas tango, tetigi, tactum, 3, (*to touch*), *to blast*.
 praedicere praedico, praedixi, praedictum, 3, *to warn*.
 21. depellere depello, depuli, depulsum, 3, *to drive down*.
 fetus fetus, -ūs, m., (*young*) *lamb*.
 22. catulos catulus, -i, m., *whelp*.
 haedos haedus, -i, m., *kid*.
 23. noram (noveram), nosco, novi, notum, 3, *to know*.
 24. verum adv., *but*.
 extulit effero, extuli, elatum, efferre, *to raise, rear*.
 25. lenta lensus, -a, -um, *pliant, bending*.
 viburna viburnum, -i, n., *shrub*.
 cupressi cupressus, -i, f., *cypress*.
 27. respexit respicio, respexi, respectum, 3, *to look on*.
 28. candidior compar. of candidus, -a, -um, *grey*.
 tendenti tendeo, totondi, tonsum, 2, *to cut*.
 31. fatebor fateor, fassus, 2, *to confess*.
 32. peculi peculium, -i, n., (*a slave's*) *earnings*.
 33. victima victima, -ae, f., *victim*.
 saeptis saeptum, -i, n., *fold*.
 34. pinguis pinguis, -e, *rich*.
 caseus caseus, -i, m., *cheese*.
 35. redibat redeo, redii, redditum, redire, *to come home*.
 37. patereris patior, passus, 3, *to allow, let*.
 38. pinus pinus, -ūs, f., *pine*.
 39. arbusta arbustum, -i, n., *grove*.
 40. servitio servitium, -i, n., *slavery*.
 41. praesentes praesens, -ntis, (*present*), *powerful*.
 alibi adv., *elsewhere*.
 42. quotannis adv., *year by year*.
 45. submittite submitto, submisi, submissum, 3, *to rear*.
 48. limoso limosus, -a, -um, *muddy*.
 palus palus, -udis, f., *marsh*.
 obducat obduco, obduxi, obductum, 3, *to overspread*.
 pascua pascuum, -i, n., *pasture-land*.
 iuncu iuncus, -i, m., *rush*.
 49. insueta insuetus, -a, -um, *unaccustomed, strange*.
 pabula pabulum, -i, n., *pasturage*.
 fetas fetus, -a, -um, *pregnant*.
 50. contagia contagium, -i, n., *contagion*.
 laedent laedo, laesi, laesum, 3, *to harm*.
 52. captabis capto, 1, (*to catch at*), *to court*.
 opacum opacus, -a, -um, adj. (*shady*), subs., *shade*.
 53. limite limes, -itis, m., *boundary*.
 saepes saepes, -is, f., *hedgerow*.
 54. depasta depascor, depastus, 3, (*to feed on*), *to suck*.
 salicti salictum, -i, n., *willow*.
 55. susurro susurrus, -i, m., *humming*.
 56. frondator frondator, -oris, m., *pruner*.
 57. raucae raucus, -a, -um, *hoarse*.

57. palumbes palumbes, -is, c., *wood-pigeon*.
 58. cessabit cesso, 1, *to weary*.
 turtur turtur, -ūris, m., *turtle-dove*.
 ulmo ulmus, -i, f., *elm*.
 59. pascentur pascor, pastus, 3, *to pasture*.
 60. freta frētum, -i, n., *sea*.
 destituent destituo, destitui, destitutum, 3, *to leave*.
 61. pererratis pererro, 1, *to roam*.
 63. labatur labor, lapsus, 3, *to slip*.
 64. sitientes sitio, 4, *to be thirsty*.
 66. penitus adv., *wholly*.
 68. tuguri tugurium, -i, n., *cottage*.
 congestum congero, congesse, congestum, 3, (*to heap up*),
 to thatch, build.
 caespite caespes, -itis, m., *turf*.
 culmen culmen, -inis, n., *roof*.
 69. aristas arista, -ae, f., *ear of corn*.
 70. novalia novale, -is, n., (*land ploughed for a first time*)
 ploughed-land.
 71. segetes seges, -etis, f., *crops*.
 72. produxit produco, produxi, productum, 3, (*to lead forth*),
 to drag.
 consevimus consero, consevi, consitum, 3, *to sow*.
 73. insere insero, insevi, insitum, 3, *to graft*.
 piros pirus, -i, f., *pear tree*.
 vites vitis, -is, f., *vine*.
 75. viridi viridis, -e, (*green*), *moss-grown*.
 proiectus proicio, proieci, proiectum, 3, (*to stretch out*),
 to lay at full length.
 antro antrum, -i, n., *cave*.
 76. dumosa dumosus, -a, -um, *thicket-clad*.
 78. cytisum cytisus, -i, c., *lucerne*.
 salices salix, -icis, f., *willow*.
 carpetis carpo, carpsi, carpum, 3, *to browse*.
 amaras amarus, -a, -um, *bitter*.
 79. requiescere requiesco, requievi, requietum, 3, *to rest*.
 80. fronde frons, frondis, f., *leaf*.
 81. castaneae castanea, -ae, f., *chestnut*.

ECLOGUE II.

1. ardebat ardeo, arsi, arsum, 2, *to burn*.
 2. delicias deliciae, -arum, f., (*delight*), *favourite*.
 3. cacumina cacumen, -inis, n., (*top*), *high tree*.
 4. adsidue adv., *ceaselessly*.
 incondita inconditus, -a, -um, (*without order*), *artless*.
 5. iactabat iacto, 1, *to hurl forth*.
 inani inanis, -e, *bootless*.

7. miserere misereor, 2, *to have pity.*
 9. spineta spinetum, -i, n., *thorny brake.*
 lacertos lacertus, -i, m., *lizard.*
 10. messoribus messor, -oris, m., *reaper.*
 11. allia allium, -i, n., *garlic.*
 serpullum serpullum, -i, n., *wild-thyme.*
 contundit contundo, contudi, coutusum, 3, *to bruise together.*
 olentes oleo, olui, 2, *to be fragrant.*
 12. vestigia vestigium, -i, n., *footstep.*
 lustro lustro, 1, *to trace.*
 13. cicadis cicāda, -ae, f., *cicada.*
 14. satius adv., *better.*
 15. fastidia fastidium, -i, n., *scorn.*
 18. ligustra ligustrum, -i, n., *privet.*
 vaccinia vaccinium, -i, n., *hyacinth.*
 leguntur lego, legi, lectum, 3, *to cull.*
 20. lactis lac, lactis, n., *milk.*
 22. defit defio, defieri (pass. of deficio, 3), *to fail.*
 25. informis informis, -e, *uncomely.*
 27. fallit fallo, fefelli, falsum, 3, *to play (one) false.*
 28. libeat libet, 2, *to be a pleasure.*
 sordida sordidus, -a, -um, (*dirty, poor*) *humble.*
 29. casas casa, -ae, f., *cottage.*
 figere figo, fixi, fixum, 3, (*to fix, pierce*), *to shoot.*
 30. compellere compello, compuli, compulsum, 3, *to drive.*
 hibisco hibiscum, -i, n., *mallow.*
 32. cera cera, -ae, f., *wax.*
 33. instituit instituo, institui, institutum, 3, *to teach.*
 34. poeniteat poenitet, 2, *to cause regret.*
 trivisse tero, trivi, tritum, 3, (*to rub*), *to fray.*
 labellum labellum, -i, n., *lip.*
 36. disparibus dispar, gen. dispāris, *unequal.*
 compacta compingo, compigi, compactum, 3, *to fasten together.*
 cicutis cicutā, -ae, f., *hemlock.*
 37. fistula fistula, -ae, f., *shepherd's pipe.*
 40. reperti reperio, repperi or reperi, repertum, 4, *to find.*
 41. capreoli capreolus, -i, m., *roe.*
 pellibus pellis, -is, f., *skin.*
 42. siccant sieco, 1, *to drain.*
 ubera uber, -eris, n., *udder.*
 +43. iam pridem adv., *this long time.*
 44. sordent sordeo, 2, (*to be dirty*), *to be worthless.*
 46. calathis calathus, -i, m., *basket.*
 47. papavera papaver, -eris, n., *poppy-head.*
 48. anethi anēthum, -i, n., *fennel-flower.*
 49. casia casia, -ae, f., *casia.*
 intexens intexo, intexui, intextum, 3, *to intertwine.*

50. luteola luteolus, -a, -um, *yellow*
 caltha caltha, -ae, f., *marigold*.
 51. cana canus, -a, -um, *white*.
 lanugine lanugo, -inis, f., *down*.
 mala mālum, -i, n., *apple*.
 52. nuces nux, nūcis, f., *chestnut*.
 53. pruna prunum, -i, n., *plum*.
 57. concedat concedo, concessi, concessum, 3, *to yield* (the palm).
 58. austrum auster, -tii, m., *sirocco*.
 59. perditus perdo, perdidii, perditum, 3, (*to destroy*), p.p.p. *reckless*.
 immisi immitto, immisi, immissum, 3, *to let in*.
 apros aper, -ri, m., *boar*.
 63. torva torvus, -a, -um, *fierce*.
 leaena leaena, -ae, f., *lioness*.
 lupum lupus, -i, m., *wolf*.
 64. lasciva lascivus, -a, -um, *wanton*.
 66. suspensa suspendo, suspendi, suspensum, 3, *to hang*.
 iuvenci iuvencus, -i, m., *ox*.
 67. duplicat duplico, 1, *to double*.
 68. urit uro, ussi, ustum, 3, *to burn*.
 70. semiputata semiputatus, -a, -um, *half-pruned*.
 71. indiget indigeo, 2, *to require*.
 72. viminibus vimen, -inis, n., *withe*.
 detexere detexo, d̄texui, detextum, 3, *to plait*.
 73. fastidit fastidio, 4, *to scorn*.

ECLOGUE III.

2. cuium cuius, -a, -um, *whose?*
 6. foveat foveo, fovi, fotum, 2, *to woo*.
 7. alienus alienus, -a, -um, (*another's*) *hireling*.
 mulget mulgeo, mulsi, mulsum or mulctum, 2, *to milk*.
 8. succus succus, -i, m., (*sap*), *life-juice*.
 subducitur subduco, subduxii, subductum, 3, (*to draw secretly*), *to fileh*.
 9. parcus adv., *sparingly*.
 memento memini, meminisse, *to remember*.
 10. arbustum arbustum, -i, n., (*plantation*), *trees*.
 11. incidere incido, incidi, incisum, 3, *to cut*.
 falce falx, falcis, f., *sickle*.
 novellas novellus, -a, -um, *young*.
 13. perverse perversus, -a, -um, *cross-grained*.
 15. nocuisses noceo, 2, *to do injury*.
 16. audent audeo, ausus sum, 2, *to be bold*.
 fures fur, furis, m., *thief*.
 18. latrante latro, 1 *to bark*.

19. proripit proripio, proripui, proreptum, 3, *to dash out.*
 carecta carectum, -i, n., *sedge.*
 22. meruisset mereo, 2, *(to earn), to win.*
 26. trivis trivium, -i, n., *cross-way.*
 indocte indoctus, -a, -um, *(untaught), a dolt.*
 27. stridenti strideo and strido, stridi, 2 and 3, *to grate.*
 stipula stipula, -ae, f., *straw.*
 disperdere disperdo, disperdidi, disperditum, 3, *(to ruin to murder (metaph.).*
 28. vicissim adv., *in turns.*
 29. vitulam vitula, -ae, f., *heifer.*
 recuses recuso, 1, *to refuse.*
 30. mulctrām mulctra, -ae, f., *milking-pail.*
 31. depono depono, deposui, depositum, 3, *to stake.*
 pignore pignus, -eris, n., *wager.*
 33. noverca noverca, -ac, f., *step-mother.*
 37. fagina faginus, -a, -um, *beechen.*
 caelatum caelo, 1, *to emboss.*
 38. lenta lensus, -a, -um, *pliant.*
 torno tornus, -i, m., *chisel.*
 39. hedera hedera, -ae, f., *ivy.*
 corymbos corymbus, -i, m., *clusters.*
 41. descripsit describo, descripsi, descriptum, 3, *to trace out.*
 radio radius, -i, m., *rod.*
 43. labra labrum, -i, n., *lip.*
 condita condo, condidi, conditum, 3, *to keep in store.*
 45. ansas ansa, -ae, f., *handle.*
 acantho acanthus, -i, m., *acanthus.*
 51. laccessas laccesso, laccessivi, laccessitum, 3, *to challenge.*
 54. reponas repono, reposui, repositum, 3, *(to store up), to set deep.*
 55. quandoquidem .. adv., *since.*
 56. parturit parturio, 4, *to be ready to bring forth.*
 59. alternis alternus, -a, -um, *alternate.*
 63. suave adv. (= suaviter), *sweetly.*
 rubens rubeus, gen. -ntis, *blushing.*
 66. ultro adv., *of (one's) own accord.*
 ignis ignis, -is, m., *(flame), love.*
 68. parta pario, peperi, partum, 3, *to get.*
 73. divum (= divorum), divus, -i, m., *god.*
 75. sectaris sector, 1, *to hunt.*
 retia rete, -is, n., *net.*
 76. natalis natalis, -e, (sc. dies), *birthday.*
 77. frugibus gen., frugis (frux wanting), (fruits), *harvest.*
 82. satis satum, -i, n., *(sowing), young corn.*
 umor umor, -oris, m., *(moisture), soft rain.*
 depulsis depello, depuli, depulsum, 3, *to wean.*
 87. harenam harena, -ae, f., *sand.*
 89. mella mel, mellis, n., *honey.*

89. rubus rubus, -i, m., *bramble*.
 amomum amomum, -i, n., *balsam*.
 90. odit odi, odisse, *to loathe*.
 91. vulpes vulpes, -is, f., *fox*.
 92. fraga fragum, -i, n., *strawberry*.
 93. anguis anguis, -is, c., *snake*.
 95. aries aries, -ētis, m., *ram*.
 vellera vellus, -eris, n., *fleece*.
 96. reice reicio, reieci, reiectum, 3, *to drive away*.
 98. praeceperit praecipio, praecipi, praeceptum, 3, *to forestall*.
 aestus aestus, -ūs, m., *heat*.
 100. macer macer, -era, -crum, *lean*.
 ervo ervum, -i, n., *retch*.
 102. ossibus ōs, -ōssis, n., *bone*.
 103. nescio quis indef. pron., (*I-know-not-who or -which*) *some*.
 fascinat fascino, 1, *to bewitch*.
 105. ulnas ulna, -ae, f., *ell*.
 108. lites lis, litis, f., *contest*.
 111. prata pratum, -i, n., *meadow*.

ECLOGUE IV.

1. paulo adv., (*by a little*), *somewhat*.
 2. myricae mȳrica, -ae, f., *tamarisk*.
 5. saeclorum saeclum (saeculum), -i, n., *age*.
 9. desinet desino, desii, desitum, 3, *to cease*.
 surget surgo, surrexi, surrectum, 3, *to arise*.
 mundo mundus, -i, m., *world*.
 10. casta castus, -a, -um, *pure*.
 11. aevi aevum, -i, n., *age*.
 inibit ineo, inii, initum, inire, *to come in*.
 14. inrita inritus, -a, -um, (*of no effect*), *effaced*.
 formidine formido, -inis, f., *terror*.
 16. permixtos permisceo, permiscui, permixtum, 2, *to mingle*.
 heroas Greek acc. pl. of heros, -ōis, *hero*.
 17. pacatum paco, 1, *to bring peace to*.
 18. munuscula munusculum, -i, n., *gift*.
 19. baccare baccar, -āris, n., *foxtglore*.
 20. colocasia colocasium, i, n., *Egyptian bean*.
 21. distenta distendo, distendi, distentum, 3, *to distend*.
 23. blandos blandus, -a, -um, *caressing*.
 cunabula cunabula, -orum, n. pl., *cradle*.
 24. fallax fallax, -acis, *treacherous*.
 veneni venenum, -i, n., *poison*.
 25. vulgo adv., *on every hand*.
 27. cognoscere cognosco, cognōvi, cognitum, 3, *to know*.
 28. paulatim adv., *gradually*.
 flavesct flavesco, 3, *to grow yellow*.

29. incultis incultus, -a, -um, *wild*.
 pendebit pendo, pependi, 2, *to hang* (intrans.).
 sentibus sentis, -is, m., *briar*.
 uva uva, -ae, f., *cluster of grapes*.
 30. sudabunt sudo, 1, *exude*.
 roscida roscidus, -a, -um, *dewy*.
 31. suberunt subsum, subfui, subesse (*to be under*) *to be there*.
 priscae priscus, -a, -um, *of old*.
 32. ratibus ratis, -is, f., *ship*.
 33. infindere infindo, infidi, infissum, 3, *to cleave*.
 sulcos sulcus, -i, m., *furrow*.
 37. firmata firmo, 1, (*to strengthen*); p.p.p. *mature*.
 38. vector vector, -oris, m., *merchant*.
 nautica nauticus, -a, -um, *naval*.
 39. merces mercis (gen. ; merx wanting), f., *merchandise*.
 40. rastros rastrum, -i, n., (rastri, heteroclite pl.), *harrow*.
 vinea vinea, ae, f., *vineyard*.
 41. robustus robustus, -a, -um, *sturdy*.
 42. mentiri mentior, 4, *to counterfeit*.
 lana lana, ae, f., *wool*.
 44. murice murex, -icis, m., *purple*.
 croceo croceus, -a, -um, *saffron*.
 luto lutum, -i, n., *yellow* (subs.).
 45. sandyx sandyx, -ycis, f., *scarlet*.
 46. fusis fusus, -i, m., *spindle*.
 47. concordes concors, -rdis, *in accord with*.
 48. adgredere adgredior, adgressus, 3, *to enter on*.
 49. suboles suboles, -is, f., *offspring*.
 incrementum incrementum, -i, n., *progeny*.
 50. convexo convexus, -a, -um, *vaulted*.
 nutantem nuto, 1, *to totter*.
 pondere pondus, -eris, n., *weight*.
 52. laetentur laetor, 1, *to rejoice*.
 54. spiritus spiritus, -us, m., *breath*.
 60. risu risus, -us, m., *smile*.
 63. dignata dignor, 1, *to deem worthy*.
 cubili cubile, -is, n., (*bed*), *love*.

ECLOGUE V.

1. convenimus convenio, conveni, conventum, 4, *to meet*.
 2. inflare inflo, 1, *to blow upon*.
 3. consedimus consido, consedi, consessum, 3, (*to take a seat*),
 to be sitting.
 4. parere pareo, 2, *to obey*.
 5. incertas incertus, -a, -um, (*unsettled*) *chequered*,
 zephyris zephyrus, -i, m., *zephyr*.

5. motantibus moto, 1, *(to keep moving), to move ceaselessly.*
 6. succedimus succedo, successi, successum, 3, *to retire beneath.*
 7. labrusca labrusca, -ae, f., *wild vine.*
 racemis..... racemus, -i, m., *cluster.*
 9. certet certo, 1, *to strive.*
 superare supero, 1, *to surpass.*
 11. iurgia iurgium, -i, n., *quarrel.*
 13. cortice cortex, -icis, m., *bark.*
 14. modulans modulor, 1, *to set to music.*
 17. puniceis puniceus, -a, -um, *red.*
 saliunca saliunca, -ae, f., *Celtic reed.*
 rosetis rosetum, -i, n., *rose-bush.*
 20. extinctum extinguo, extinxi, extinctum, 3, *to (quench), to cut off.*
 funere funus, -eris, n., *death.*
 21. flebant fleo, flevi, fletum, 2, *to shed tears for.*
 22. complexa complector, complexus, 3, *to clasp.*
 24. egere ago, egi, actum, 3, *to drive.*
 26. libavit libo, 1, *to taste.*
 27. gemuisse gemo, gemui, gemitum, 3, *to bewail.*
 28. interitum interitus, -ūs, m., *death.*
 feri ferus, -a, -um, *wild.*
 29. subiungere subiungo, subiunxi, subiunctum, 3, *to yoke to.*
 30. thiasos thiasus, -i, m., *Bacchic rout.*
 inducere induco, induxi, inductum, 3, *to bring in.*
 36. grandia grandis, -e, *big.*
 hordea hordeum, -i, n., *grain of barley.*
 37. infelix infelix, -icis, *unfruitful.*
 lolium lolium, -i, n., *darnel.*
 38. purpureo purpureus, -a, -um, *bright.*
 39. carduus..... carduus, -i, m., *thistle.*
 spinis spina, -ac, f., *prickle.*
 paliurus paliurus, -i, m., *thorn.*
 46. sopor sopor, -ōris, m., *sleep.*
 fessis fessus, -a, -um, *weary.*
 47. saliente salio, salui, saltum, 1, *to dance.*
 sitim sitis, -is, f., *thirst.*
 48. aequiperas aequipero, 1, *to be a match for.*
 51. tollemus tollo, sustuli, sublatum, 3, *(to exalt), to laud.*
 56. insuetum insuetus, -a, -um, *unwonted.*
 58. alacres aläcer, -cris, -e, *joyous.*
 60. insidias..... insidiae, -arum, f., *ambush.*
 63. intonsi intonsus, -a, -um, *(unshorn), forest-clad.*
 67. spumantia spumo, 1, *to foam.*
 68. crateras..... crater, -ēris, m., *cup.*
 statuam statuo, statui, statutum, 3, *to set.*
 69. in primis adv. phrase, *abore all.*
 hilarans hilaro, 1, *to gladden.*

69. convivia convivium, -i, n., *feast*.
 70. focum focus, -i, m., (*hearth*), *fire*.
 messis messis, -is, f., (*reaping*), *harvest-tide*.
 73. saltantes salto, i, *to dance*.
 74. sollemnia sollemnis, -e, *wonted*.
 vota votum, -i, n., *vow*.
 77. rore ros, roris, m., *dew*.
 82. sibilus sibilus, -i, m., *whistling*.
 83. percussa percusso, percussi, percussum, 3, *to beat*.
 84. saxosas saxosus, -a, -um, *rocky*.
 88. pedum pedum, -i, n., *shepherd's crook*.
 90. aere aes, aeris, n., *bronze*.

ECLOGUE VI.

2. erubuit erubesco, erubui, 3, *to blush*.
 4. vellit vello, velli, vulsum, 3, (*to pluck*), *to touch*.
 5. deductum deduco, deduxi, deductum, 3, (*to spin*), p.p.p.
 fine-spun, thin.
 7. condere condo, condidi, conditum, 3, (*to put together*),
 sing of.
 8. harundine harundo, -inis, f., (*reed*), *pipe of reed*.
 9. iniussa iniussus, -a, -um, *unbidden*.
 12. praescripsit praescribo, praescripsi, praescriptum, 3, (*to
 write in front*), *to bear at the head*.
 pagina pagina, -ae, f., *page*.
 15. venas vena, -ae, f., *vein*.
 16. serta seratum, -i, n., *garland*.
 delapsa delabor, delapsus, 3, *to slip*.
 17. attrita attero, attrivi, attritum, 3, *to rub against*, p.p.p.
 well-worn.
 cantharus cantharus, -i, m., *stoup*.
 19. luserat ludo, lusi, lusum, 3, (*to play*), *to cheat*.
 vincula vinculum, -i, n., *chain*.
 20. supervenit supervenio, superveni, superventum, 4, (*to come
 upon*), *to find*.
 22. sanguineis sanguineus, -a, -um, *blood-red*.
 moris mōrum, -i, n., *mulberry*.
 23. dolum dōlus, -i, m., *trick*.
 nectitis necto, nexui, nexum, 3, *to weare*.
 26. mercedis merces, -ēdis, f., *reward*.
 27. numerum numerus, -i, m. (*number*), *measured time*.
 feras fera, -ae, f., *beast of the forest*.
 28. rigidas rigidus, -a, -um, *sturdy*.
 31. coacta cogo, coegi, coactum, 3, *to bring together*.
 32. semina semen, -inis, n., *seed*.

34. concreverit concreSCO, concrevi, concretum, 3, (*to grow together*), *to grow into a whole*.
 35. durare duro, 1, *to harden*.
 solum solum, -i, n., *dry land*.
 discludere discludo, disclusi, disclusum, 3, *to shut apart*.
 37. stupeant stupeo, 2, *to be amazed*.
 lucescere lucesco, 3, *to dawn*.
 38. submotis submoveo, submovi, submotum, 2, *to raise*.
 40. rara rarus, -a, -um, *in scant numbers*.
 ignaros ignarus, -a, -um, (*unknowing*), *that knows not*.
 errent erro, 1, *to wander*.
 42. refert refero, rettuli, relatum, referre, *to tell of*.
 volucres volucris, -is, f., (*adj. winged*), *bird*.
 - furtum furtum, -i, n., *theft*.
 45. armenta armentum, -i, n., *cattle*.
 46. nivei niveus, -a, -um, *snow-white*.
 solatur solor, 1, *to comfort*.
 47. dementia dementia, -ae, f., *madness*.
 48. mugitibus mugitus, -ūs, m., *lowing*.
 50. concubitus concubitus, -ūs, m., *intercourse*.
 51. levi lēvis, -e, *smooth*.
 53. fultus fulcio, fulsi, fultum, 4, (*to support*), *to rest*.
 54. ruminat rumino, 1, *to chew* (*the cud*).
 57. obvia obvius, -a, -um, *meeting*.
 58. errabunda errabundus, -a, -um, *wandering*.
 60. perducant perduco, perduxI, perductum, 3, *to lead*.
 stabula stabulum, -i, n., *stall*.
 vaccae vacca, -ae, f., *cow*.
 62. musco muscus, -i, m., *moss*.
 amarae amarus, -a, -um, *bitter*.
 63. proceras procerus, -a, -um, *lofty*.
 alnos alnus, -i, f., *alder*.
 66 adsurrexerit adsurgo, adsurrexi, adsurrectum, 3, *to rise up in honour of*.
 68. apio apium, -i, n., *parsley*.
 71. ornos ornus, -i, f., *ash*.
 72. nemoris nemus, -oris, n., *forest*.
 75. succinctam succingo, succinxi, succinctum, 3, *to gird*.
 inguina inguen, -inis, n., (*groin*), *waist*.
 76. gurgite gurges, -itis, m., (*whirlpool*), *sea*.
 77. lacerasse lacero, 1, *to mangle*.
 79. dapes dapis (gen.), f., *feast*.
 81. supervolitaverit supervolito, 1, *to flutter high above*.
 alis āla, -ae, f., *wing*.
 83. ediscere edisco, edidici, 3, *to learn by heart*.
 84. pulsae pello, pepuli, pulsum, 3, (*to strike*), p.p.p., *echoing*.
 86. invito invitus, -a, um, *reluctant*.

ECLOGUE VII.

1. arguta argutus, -a, -um, *whispering*.
 2. compulerant ... compello, compuli, compulsum, 3, *to drive together*.
 5. pares par, gen. paris, *well-matched*.
 7. deeraverat deerro, 1, *to wander off*.
 8. ocius adv., *quickly*.
 11. potum poto, 1, *to drink*.
 12. praetexit praetexo, praetexui, praetextum, 3, *to fringe*.
 13. examina exāmen, -inis, n., *swarm* (of bees).
 17. posthabui..... posthabeo, 2, (*to put after*), *neglect for*.
 seria serium, -i, n., *business*.
 25. crescentem cresco, crevi, cretum, 3, (*to increase*), *to rise*.
 26. ilia..... ilia, ilium, n., *sides*.
 27. placitum placitum, -i, n., *what is fitting*.
 29. saetosi saetosus, -a, -um, *shaggy*.
 30. ramosa ramosus, -a, -um, *branching*.
 vivacis vivax, -acis, *long-lived*.
 32. suras..... sura, -ae, f., *ankle*.
 evincta evincio, evinxi, evinctum, 4, (*to bind round*),
 to gird.
 cothurno cothurnus, -i, m., *buskin*.
 33. sinum sinum, -i, n., *bowl*.
 liba libum, -i, n., *eake*.
 36. fetura fetura, -ae, f., (*breeding*), *younglings*.
 suppleverit suppleo, supplevi, suppletum, 2, *to fill up*.
 38. cyenis cyenus, -i, m., *swan*.
 39. pasti pasco, pavi, pastum, 3, *to pasture* (trans.).
 praesepia praesepo, -is, n., *stall*.
 42. horridior horridus, -a, -um, *rough*.
 rusco..... ruscus, -i, m., *broom*.
 vilior..... vilis, -e, *worthless*.
 alga alga, -ae, f., *seaweed*.
 47. solstictium..... solstictium, -i, n., (*solstice*), *summer-heat*.
 48. palmitae palmes, -itis, m., *vine-shoot*.
 gemmae gemma, -ae, f., *bud*.
 49. taedae taeda, -ae, f., *pine-torch*.
 50. adsidua..... adsiduus, -a, -um, *ceaseless*.
 fuligine fuligo, -inis, f., *smoke*.
 51. boreae boreas, -ae, m., *north wind*.
 52. torrentia torreo, torrui, tostum, 2, (*to burn*), *to boil, to rush*.
 53. hirsutae hirsutus, -a, -um, *prickly*.
 54. strata sterno, stravi, stratum, 3, *to strew*.
 passim adv., *here and there*.
 56. sicca siccus, -a, -um, *dried up*.
 57. aret areo, 2, *to be parched*.
 vitio vitium, -i, n., (*blemish*), *poison*.

58. pampineas pampincus, -a, -um, *of vines*.
 59. virebit viro, 2, *to be green*.
 60. imbri imber, -ris, m., *rain*.
 61. populus pōpulus, -i, f., *poplar*.
 65. fraxinus fraxinus, -i, f., *ash*.
 66. abies abies, -ētis, f., *fir*.
 67. revisas reviso, revisi, revisum, 3, *visit again*.

ECLOGUE VIII.

2. immemor immemor, -ōris, *heedless*.
 3. stupefactae stupefacio, stupefeci, stupefactum, 3, (*to amaze*); p.p.p., *spell-bound*.
 lynces lynx, lyncis, c., *a lynx*.
 6. superas supero, 1, (*to pass over*), *to weather*.
 7. legis lēgo, lēgi, lectum, 3, (*to pick one's way*), *to sail by*, *to coast*.
 11. principium principium, -i, n., *beginning*.
 12. copta coepi, coepisse, *to begin*.
 13. victrices victrix, -īcis, *victorious*.
 serpere serpo, serpsi, serpentum, 3, *to twine*.
 14. decesserat decedo, decessi, decessum, 3, *to pass away*.
 16. tereti teres, -ētis, *smooth*.
 20. profeci proficio, profeci, profectum, 3, *to profit*.
 21. tibia tibia, -ae, f., *pipe*.
 24. inertes iners, -ētis, *idle*.
 27. grypes gryps, grýpis, m., *griffin*.
 28. dammae damma, -ae, c., *deer*.
 29. incide incido, incidi, incisum, 3, *to cut*.
 faces fax, fācis, f., *toreh*.
 30. marite maritus, -i, m., *bridegroom*.
 33. odio odium, -i, n., (*hatred*), *an object of hatred*.
 34. supercilium supercilium, -i, n., *brow*.
 promissa promitto, promisi, promissum, 3, (*to let grow*), p.p.p., *long-grown*.
 37. saepibus saepes, -is, f., (*fence*), *orchard*.
 40. fragiles fragiliš, -ēc, *easy to break*.
 contingere contigo, contigi, contactum, 3, *to reach*.
 ramos ramus, -i, m., *bough*.
 43. cotibus cōs, cōtis, f., *rock*.
 48. commaculare commaculo, 1, *to imbrue*.
 49. improbus improbus, -a, -um, (*wicked*), *wantonly wicked*.
 54. sudent sudo, 1, *to ooze*.
 electra electrum, -i, n., *amber*.
 55. ululæ ulula, -ae, f., *screech-owl*.
 56. delphinæ Gk. acc. pl. of delphin, delphīnis, m., *dolphin*.
 59. praeceps praeceps, -cipitis, *headlong*.
 specula specula, -ae, f., *watch-tower*.

60. deferar defero, detuli, delatum, deferre, (*to bring down*),
to plunge (pass.).

64. vitta vitta, -ae, f., *fillet*.

65. verbenas verbenac, -arum, f., *herbs*.
 adole adoleo, adului, 2, *to burn*.
 mascula masculus, -a, -um, *male*.
 tura tus, turis, n., *frankincense*.

66. sanos sanus, -a, -um, *sober*.
 avertere averti, averti, aversum, 3, *to distract*.

70. mutavit muto, 1, *to transform*.

73. triplici triplex, -icis, (*triple*), *three*.
 diversa diversus, -a, -um, *differing*.

74. licia licium, -i, n., *thread*.
 circumdo circumdo, circumdedi, circumdatum, 1, *to wind round*.

75. effigiem effigies, -ei, f., *image*.
 impare impar, -paris, *uneven*.

80. limus limus, -i, m., *mud*.
 durescit duresco, 3, *to harden*.
 cera cera, -ae, f., *wax*.
 liquescit liqueesco, 3, *to melt*.

82. molam mola, -ae, f., *meal*.
 bitumine bitumen, -inis, n., *bitumen*.

86. bucula bucula, -ae, f., *heifer*.

87. propter prep., *beside*.
 procumbit procumbo, procubui, procubitum, 3, *to fall down*.
 ulva ulva, -ae, f., *sedge*.

88. serae serus, -a, -um, *late*.

89. mederi medeor, 2, *to heal, relieve*.

91. exuvias exuviae, -arum, f., *relics*.
 perfidus perfidus, -a, -um, *faithless*.

92. pignora pignus, -oris, n., *pledge*.

93. mando mando, 1, *to consign*.

97. fieri fio, factus sum, fieri, (*to become*), *change into*.

98. excire excio, excivi, excitum, 4, *to summon*.

99. satas sero, sevi, satum, 3, *to sow*.
 alio adv., (*elsewhere*), *to another field*.
 traducere traduco, traduxi, traductum, 3, *to draw across*

101. foras adv., *out of doors*.
 rivo rivus, -i, m., *stream*.
 fluenti fluo, fluxi, fluxum, 3, (*to flow*), *to run*.

105. corripuit corripiro, corripiui, correptum, 3, *to catch*.

ECLOGUE IX.

2. advena advena, -ae, c., *stranger*.
 3. possessor possessor, -oris, m., *occupant*.
 agelli agellus, -i, m., *little farm*.
 4. migrate migro, 1, *to remove*.

5. versat verso, 1, *to turn upside down.*
 7. subducere subduco, subduxi, subductum, 3, *to withdraw.*
 8. iugum iugum, -i, n., *ridge.*
 demittere demitto, demisi, demissum, 3, *to let sink down.*
 clivo clivus, -i, m., *slope.*
 12. valent valeo, 2, *to avail.*
 15. cornix cornix, -īcis, f., *crow.*
 18. solacia solacium, -i, n., *comfort.*
 21. sublegi sublego, sublegi, sublectum, 3, *to gather up in secret.*
 25. occursare occurso, 1, *to get in the way of.*
 ferit ferio, percussi, percussum, 4, *to butt.*
 caveto caveo, cavi, cautum, 2, *to beware.*
 28. vicina vicinus, -a, -um, *near.*
 29. sublime adv., *aloft.*
 30. taxos taxus, -i, f., *yew.*
 34. vatem vates, -is, c., (scer), *poet.*
 36. strepere strepo, strepui, 3, (*to make a noise*), *to cackle.*
 olores olor, -is, m., *swan.*
 37. voluto voluto, 1, (*to turn often*), *be busied with.*
 38. ignobile ignobilis, -e, *mean.*
 42. imminet immineo, 2, *to overhang.*
 texunt texo, texui, textum, 3, *to weare.*
 umbracula umbraculum, -i, n., *shade, canopy.*
 43. feriant ferio, percussi, percussum, 4, *to lash.*
 44. pura purus, -a, -um, *clear.*
 46. signorum signum, -i, n., (sign), *constellation.*
 suspicis suspicio, suspexi, suspectum, 3, *to look up at.*
 46. ortus ortus, -ūs, m., *rising.*
 49. apricis apricus, -a, -um, *sunny.*
 50. carpent carpo, carpsi, carptum, 3, *to pluck.*
 nepotes nepos, -ōtis, m., *grandchild.*
 52. condere condo, condidi, conditum, 3, *to put to rest.*
 53. oblitera obliviscor, oblitus, *to forget*; p.p. *forgotten.*
 56. causando causor, 1, *to make excuses.*
 57. stratum... sterno, stravi, stratum, 3, *to lay.*
 58. ventosi ventosus, -a, -um, *windy.*
 59. adeo adv., *just.*
 61. stringunt stringo, strinxi, strictum, 3, *to strip off.*
 frondes frons, frondis, f., *foliage.*
 63. pluviam pluvia, -ae, f., (rain), *shower.*
 colligat colligo, collegi, collectum, 3, *to gather.*
 65. fasce fascis, -is, m., *burden.*

ECLOGUE X.

4. subterlabere..... subterlabor, subterlapsus, 3, *to glide bencath.*
 5. intermisceat..... intermisceo, intermis cui, intermixtum, 2, *to mingle with.*

6. sollicitos sollicitus, -a, -um, *troublous*.
 7. attendent attondeo, attondi, attonsum, 2, *to browse*.
 simae simus, -a, -um, *flat-nosed*.
 virgulta virgultum, -i, n., *bush*.
 8. surdis surdus, -a, -um, *deaf*.
 10. indigno indignus, -a, -um, (*undeserving*), *unrequited*.
 peribat pereo, perii, peritum, *perire, to die*.
 14. pinifer pinifer, -era, -erum, *pine-bearing*.
 19. upilio upilio, -ōnis, m., *shepherd*.
 subulci subulcus, -i, m., *swineherd*.
 20. uvidus uvidus, -a, -um, *dripping*.
 hiberna hibernus, -a, -um, *winter (adj.)*.
 glande glans, glandis, f., *acorn*.
 22. insanis insanio, 4, *to be mad*.
 cura cura, -ae, f., (*care*), *love*.
 25. ferulas ferula, -ae, f., *fennel*.
 quassans quasso, 1, *to nod*.
 27. ebuli ebulus, (m.), and ebulum, (n.), -i, *dane-wort*.
 bacis baca, -ae, f., *berry*.
 minio minium, -i, n., *vermilion dye*.
 30. saturantur saturo, 1, *to sate*.
 32. periti peritus, -a, -um, *skilled*.
 33. molliter adv., *softly*.
 36. maturae maturus, -a, -um, *ripening*.
 vinitor vinitor, -oris, m., *vine-dresser*.
 38. fuscus fuscus, -a, -um, *swarthy*.
 42. gelidi gelidus, -a, -um, *cool*.
 43. consumerer consumo, consumpsi, consumptum, 3, *to wear away*.
 aevo aevum, -i, n., *age*.
 49. glacies glacies, -ei, f., *ice*.
 secet seco, secui, sectum, 1, (*to cut*), *to hurt*.
 plantas planta, -ae, f., *foot*.
 53. spelaea spelaeum, -i, n., *cave*.
 56. venabor venor, 1, *to hunt*.
 58. lucos lucus, -i, m., *grove*.
 59. torquere torqueo, torsi, tortum, 2, (*to twist*), *to shoot*.
 60. spicula spiculum, -i, n., (*point*), *dart*.
 medicina medicina, -ae, f., *remedy*.
 61. mitescere mitesco, 3, (*to grow gentle*), *to show compassion*.
 66. subeamus subeo, subii, subitum, subire, *to endure*.
 aquosae aquosus, -a, -um, (*watery*), *slushy*.
 67. liber liber, -ri, m., *bark*.
 aret areo, arui, 2, *to be dry*.
 68. versemus verso, 1, *to drive about*.
 71. gracili gracilis, -e, *slender*.
 fiscellam fiscella, -ae, f., *basket*.
 74. subrigit subrigo, 3, (*to lift up*), *to raise aloft*.
 77. saturae satur, -ura, -urum, *that has eaten enough, sated*.

VERGIL: THE ECLOGUES.

A TRANSLATION

THE FIRST ECLOGUE.

1. MELIBOEUS. Tityrus, you lie beneath the spreading beech's covert and con your woodland melody on a slender pipe of reed; we are leaving our fatherland's borders and pleasant corn-lands, we are exiles from our fatherland; you, Tityrus, at your ease in the shade, are teaching the woods to re-echo "Beauteous Amaryllis"!

TITYRUS. Meliboeus, a god it is who has made for us this restful ease. For he shall in my eyes ever be a god; his altar oft and again shall a tender lamb from our folds stain with its blood; it is he who granted permission for my kine to roam, as you see, and for me, their master, to play what I will upon my rustic reed.

MEL. In sooth, I feel not envy, but rather amazement: on every side in all our lands such great confusion is abroad. See, I myself am driving onwards my goats wearily; this one, Tityrus, I can now scarce drag along. For here but now amidst the thick hazels, after hard pangs, she dropped twins—the hope of my flock—alas! on naked rock. Oft-times of this woe, had but my mind been free from folly, I remember the oaks used to warn me, the oaks that were blasted by lightning. But nevertheless, tell me, Tityrus, who is that god of yours?

TIT. The city which men call Rome, Meliboeus, I thought in my folly was like this city of ours, whither many a time we shepherds are wont to drive down the tender lambs of

our flocks. In this way I knew whelps are like dogs and kids like their dams ; in this way I was wont to compare great things with small. But this city has reared her head amongst other cities as high as cypresses are wont to do amongst the bending shrubs.

26. MEL. And what was this great reason of yours for seeing Rome ?

TIT. Freedom, which, though late, has yet looked on me, despite my laziness, when my beard seemed somewhat grey as it fell while I was cutting it—has yet looked upon me, and has come after long lapse of time, now that Amaryllis has my heart and Galatea has left me. For verily (yes ! I will confess) while Galatea was holding me as thrall, I had nor hope of freedom nor care for my own earnings ; though many a victim went forth from my folds and rich was the cheese I pressed for the thankless city, not at any time came my right hand home again heavy with coin.

MEL. I used to wonder, Amaryllis, why you were sorrowfully calling upon the gods, and for whom you were letting the apples hang on their tree. Tityrus was away from here. For you, Tityrus, even the pines, even the springs, ay, even these groves, were wont to call.

TIT. What was I to do ? I could neither escape from slavery nor elsewhere learn of divinities so powerful to aid. Here I saw that youthful hero, Meliboeus, in whose honour year by year our altars smoke for full twelve days. Here he first gave an answer to my prayer : “ Go, ye slaves, and feed your oxen as of yore : rear ye bulls.”

46. MEL. O blest old man ! and so the farm shall remain your own and it will be large enough for you, though barren stones and marsh overspread all your pasture-lands with muddy rushes. No strange pasturage shall harmfully affect your ewes that are with young, no malignant contagion from a neighbour’s flock shall harm them. O blest old man ! here amid the streams you know so well, and the hallowed fountains, you will court the coolness of the shade. On this side, as ever it did, even on your neighbour’s boundary the hedgerow with its willow-blossom sucked by Hyblaean bees shall oftentimes by its gentle humming woo you to pass into slumber. On this side beneath the lofty crag the pruner

shall lift his song to heaven. And still meanwhile the hoarse wood-pigeons, your delight, and the turtle-dove shall not weary of cooing from the lofty elm.

TIT. Sooner, therefore, shall the nimble stags pasture in the ocean and the seas leave the fishes bare upon the shore, sooner shall the Parthians or the Germans, roaming each over the other's borders, one drink the Arar's waters in exile, the other Tigris' stream, than his face shall slip from my heart.

64. MEL. Yet some of us shall go hence to the thirsty Africans, and some shall come to Scythia and to chalk-rolling Oaxes and to the people of Britain, wholly cut off from all the world. Oh, shall I ever, when I behold, a long time hereafter, my country's borders and the turf-thatched roof of my poor cottage, my old domain, hereafter gaze with wonder on a few ears of corn? A godless soldier shall possess your well-tilled ploughlands, a barbarian these crops of yours. Oh, to what a state has civil discord dragged our wretched citizens; for such men as these we have sown our fields! Go to, now, graft your pear trees, Meliboeus; set your vines in rows. Go forth, my goats, my once happy herds, go forth! Never hereafter shall I, as I lie at length in a moss-grown cave, behold you in the distance hanging from some thicket-clad steep; no songs shall I sing; not with me to tend you shall ye browse on the flowering lucerne and bitter willow leaves.

TIT. Still, you might have rested here this night with me upon the green leaves; I have ripe apples, mealy chestnuts, and a goodly store of cheese. And now the roofs of the farmhouses are smoking yonder, and larger grow the shadows that are falling from the lofty mountains.

THE SECOND ECLOGUE.

1. The shepherd Corydon was burning with love for fair Alexis, his master's favourite; nor knew he any ground of hope; he could only come ceaselessly amongst the thickset beeches, those tall and shady trees. There, quite alone, to the hills and the woods he would hurl forth in bootless passion artless complaints like these: "O hard-hearted Alexis, care you nought for my lays? Have you no pity for me? You will drive me at last to death." Now even the cattle court the coolness of the shade; now the thorny brakes shelter even the green lizards, and for the reapers wearied by scorching heat Thestylis is bruising together fragrant herbs, even garlic and wild thyme. But in accord with me, as I trace your footsteps, the copses are ringing with cicadas beneath the burning sun. Were it not better to endure Amaryllis' sullen rage and haughty scorn? better to endure Menalcas, though he was dark and you are fair? Beauteous youth, trust not complexion overmuch! White privet blossoms are left to fall, dark hyacinths are culled.

19. I am scorned by you, and you do not ask what I am, Alexis, how rich in kine, how abundantly provided with snowy milk. A thousand lambs of mine are roaming on the mountains of Sicily; new milk never fails me in summer or in winter's cold. I sing the songs Amphion of Dirce was wont to sing on the Attic Aracynthus, what time he called his cattle home. And I am not so uncomely: a little while ago on the shore I saw my image, when the sea was standing motionless, becalmed by the winds. With you for judge I should not fear Daphnis, if the reflexion never plays one false.

28. Oh may it only be your pleasure to dwell with me on a humble farm and in a lowly cottage, and to shoot the deer, and drive the herd of kids to the green mallows! Along with me in the woods you shall rival Pan in making melody. Pan first taught men to join several reeds together with wax, Pan guards the sheep and their shepherds. Nor must you regret that you have

frayed your lip with the pipe ; to learn this same skill what did not Amyntas do ? I have a pipe formed of seven unequal hemlock-stalks fastened together. Damoetas gave it me for a present a while ago, and dying he said : “ In you that pipe—’tis yours—has now a second master.” So said Damoetas, but Amyntas, in his folly, was jealous. Besides, I have two young roes, which I found in no safe valley, and even now their skins are sprinkled with white ; twice a day they drain the ewe’s udders dry : and I am keeping them for you. This long time has Thestylis been begging for leave to lead them away from me : and so she shall, since my gifts are worthless in your eyes ! Come hither, fair boy : see, the nymphs are bringing lilies in full baskets for thee ; for thee the beauteous Naiad culls yellow violets and poppy heads, and joins with them narcissus and the fragrant fennel flower ; then intertwining them with casia and other sweet plants, she sets off the velvety hyacinth with the yellow marigold. With my own hand I’ll gather quinces with soft down and chestnuts, which my Amaryllis used to love. I’ll add plums of waxen hue, and this fruit, too, shall have its honour ; and you, ye laurels, I’ll pluck, and you, myrtle, their neighbour-tree : so placed you make a sweet blending of scents. 56. You are a clown, Corydon ; and Alexis cares not for your gifts, nor, if it is with gifts you press your suit, would Iollas yield the palm to you. Alas, alas ! what have I wished for myself all to my misery ? Ah, reckless fool, I have let the Sirocco’s blast into my flowers and the boars into my clear springs. Whom are you fleeing from, ah ! mad youth ? Even gods have lived in the woods and Dardan Paris too. Let Pallas herself dwell in the cities she has built ; let us love the woods beyond all things. The fierce lioness follows the wolf, the wolf, in his turn, the goat, the wanton goat follows the flowering lucerne, and Corydon follows you, Alexis : each is drawn by his own pleasure. See, the oxen are dragging home by the yoke the hanging plough, and the withdrawing sun is doubling his growing shadows. Yet love is burning me ; for what limit can there be to love ? Ah ! Corydon, Corydon, what frenzy has taken hold of you ? There is your vine half pruned on the leaf-laden elm. Why don’t

you rather set about plaiting with withes and pliant rushes some basket-work at least, which our need requires ? You will find another Alexis, if this one scorns you.

THE THIRD ECLOGUE.

1. MENALCAS. Tell me, Damoetas, whose flock is this ? Does it belong to Meliboeus ?

DAMOETAS. No, to Aegon ; Aegon handed them over to my care just now.

MEN. Poor sheep, always a luckless flock ! While your master is wooing Neaera, and is afraid of her showing more favour to me than to him, this hireling shepherd is milking the ewes twice every hour, and so the life-juice is filched from the flock and the milk from the lambs.

DAM. Still, don't forget that such taunts as yours should be flung sparingly at honest men.

MEN. It happened then, I suppose, when they saw me cutting Micon's trees and young vines with malicious sickle.

DAM. Or here by the old beeches when you broke Daphnis' bow and arrows ; for you, cross-grained Menalcas, were vexed when you saw them given to the boy for a present, and you would have died had you not done him some injury.

MEN. What can the masters do when thieves are so bold ? Did I not see you, you rascal, lying in ambush to catch Damon's goat, though Lycisca was barking loudly the while ? And when I called out " What is that fellow darting out at now ? Muster yon flock, Tityrus ! " you were in hiding behind the sedge.

21. DAM. What ? after being beaten at singing was he not to give me the goat which my pipe had won by its strains ? If you are not aware of the fact—that goat was mine ; Damon himself confessed it, but said he could not give it to me.

MEN. You beat him at playing ? Or did you ever have a reed-pipe jointed with wax ? You dolt, weren't you in the habit of murdering, at the cross-ways, some unfortunate lay on a grating straw ?

DAM. Do you wish us to try in turns between ourselves, what either of us can do? This heifer—lest perchance you refuse it, it comes twice a day to the milking-pail and suckles two calves—is my stake; do you say on what wager you enter the match with me?

MEN. I would not dare to stake with you anything from the flock. For I have at home a father, and I have too a harsh stepmother, and twice a day both of them count the flock, and one of them the kids as well. However, as a stake which even you yourself will admit is far finer—since you are minded to play the fool—I lay down beechen cups, carved work from divine Alcimedon's hand, on which a pliant vine, cut in relief by the worker's cunning chisel, clothes the scattered clusters of pale ivy. In the centre are two figures, Conon and—who was the other, who traced out with his rod the whole heavens for mankind, even the seasons for the reaper and the seasons for the stooping ploughman to keep? And I have not yet brought my lips near them, but I am keeping them in store.

44. DAM. Alcimedon also made two cups for me as well, and he clasped their handles all round with pliant acanthus, and he set Orpheus in the centre and the woods in his train. And I have not yet brought my lips near them, but I am keeping them in store. If you look at the heifer, you have no ground for praising the cups.

MEN. You will never get off to-day; I will come to whatever terms you invite me. Only let this contest be heard by—the man who is coming, if you like: see, it's Palaemon. I'll make sure that you don't challenge any one to sing hereafter. 5/

DAM. Come then, if you know anything, there will be no hindrance on my part, and I do not shrink from any umpire; only, neighbour Palaemon, set these utterances deep down in your thoughts; it is no trifling matter.

PAL. Sing then, since we have sat down together on soft grass. And now every field and every tree is ready to bring forth fruit, now the woods are in leaf, now the year is at its fairest. Begin, Damoetas; do you follow next, Menalcas. You shall sing with alternate strains: the Muses love alternate verses.

60. DAM. With Jove I begin my song ; with Jove all nature is filled ; he makes the earth fruitful ; my lays are loved by him.

MEN. Phoebus loves me too ; at my home Phoebus finds alway his due gifts, the bays and sweetly blushing hyacinth.

DAM. Galatea pelts me with an apple, the roguish girl, and runs off to the willows and yet wants to be seen first.

MEN. But my flame, Amyntas, comes to meet me of his own accord, so that by this time not Delia is better known to my dogs.

DAM. For my lady-love I have got presents ; for I myself have marked a spot where wood-pigeons have built a nest, far up aloft.

MEN. I've done my best, I've gathered from a tree in the orchard ten golden apples and sent them to my boy ; to-morrow I will send ten more.

DAM. O how oft Galatea has talked to me, and what words she has said ! Some part of them, ye winds, you must carry to the ears of the gods !

MEN. What boots it that in your heart of hearts you do not scorn me, Amyntas, if, while you are away hunting boars, I am watching the nets ?

DAM. Send me Phyllis ; it is my birthday, Iollas ; when I sacrifice a heifer for the harvest, come yourself.

MEN. Phyllis I love before all other maids ; for she shed tears because I was going away, and lingeringly said : " Fair Iollas, adieu, adieu ! "

80. DAM. The wolf is the bane of the folds, rains of the ripe corn, winds of the trees,—angry passions of our Amaryllis.

MEN. The delight of the young corn is soft rain, of yeanling kids the arbute tree, of ewes with young the pliant willow,—mine only Amyntas.

DAM. Pollio loves my muse, albeit she is country-bred : ye Pierian goddesses, feed a heifer for your reader.

MEN. Pollio himself, too, writes fresh verses : feed a bull, —one that butts with his horn, and scatters the sand with his hoofs.

DAM. May he who loves you, Pollio, reach the height

which he rejoices that you, too, have reached. May honey flow freely from him, and may the thorny bramble bear fragrant balsam.

MEN. May he who loathes not Bavius love your verses, Maevius, and may he also yoke foxes and milk he-goats.

DAM. Ye who gather flowers and strawberries that are born on the ground, flee from this spot, my boys, for a clammy snake is lurking in the grass.

MEN. Don't go on too far, my sheep: it's not well to trust the bank; the ram himself is still drying his fleece.

DAM. Tityrus, drive away the goats that are feeding from the river: I'll wash them all myself in the spring when the time comes.

MEN. Gather your sheep together, boys: if the heat forestalls the milk, as it did but lately, all in vain shall we press the udders with our hands.

100. DAM. Alas, alas! how lean is the bull among those fattening vetches! It's the same love that ruins the herd and the herdsman.

MEN. These at any rate have not even love for excuse; yet their flesh scarcely clings to their bones. Some eye or other is bewitching my tender lambs.

DAM. Tell me, in what lands—and you shall be my great Apollo—the heavens are no broader than three ells across.

MEN. Tell me, in what lands blossom flowers with the names of kings written upon them, and you can have Phyllis to yourself.

PAL. It is not for me to settle a contest like this between you. Both you and he deserve a heifer; ay, and so does any one else who shall fear the sweets of love or taste its bitterness. Shut off the streams now, my boys; the meadows have drunk enough.

THE FOURTH ECLOGUE.

1. Muses of Sicily, let us sing a somewhat loftier strain. All do not find delight in copses and low-growing tamarisks ; if we sing of the woodland, let the woodland be worthy of a consul. The last age of the Cymaeian prophecy has come at length ; the great cycle of ages is being born anew. At length the virgin Justice is returning, returning too is Saturn's reign ; at length a new generation is being sent down from heaven on high. Do but thou smile on the young child's birth, with whom the age of iron first shall cease and a golden race arise over all the world—thou pure Lucina ; thine own Apollo now bears sway. When thou art consul, even thou, Pollio, shall this glorious age come in, and the Great Months shall commence their onward course ; under thy guidance, any traces of our guilt that abide shall be effaced and free the world from continual terror. He shall receive the life of the gods and shall see heroes mingling with deities and shall himself be seen by them, and he shall reign over a world to which his father's mighty deeds have brought peace. For thee, child, as first gifts, with no tillage shall the earth pour forth everywhere gadding ivy and foxglove, and the Egyptian bean mingled with the smiling acanthus. Of themselves the goats shall carry home their udders distended with milk, nor shall the herds fear the mighty lions. Of itself thy cradle shall pour out for thee caressing flowers. And the serpent shall perish and the treacherous plant of poison shall perish ; there shall spring up on every hand Assyrian spices.

26. But as soon as thou shalt be able at length to read of the glories of heroes and of thy father's deeds, and to know what virtue is, gradually the plain shall grow yellow with waving ears of corn, and the purpling clusters of grapes shall hang from wild briars, and hard oaks shall exude the dew of honey. Still some few traces of the sin of old shall be there, to bid men provoke the goddess of

the sea with their ships, to gird their towns with walls, and to cleave furrows in the earth. There shall be then a second Tiphys, and a second Argo to carry chosen heroes; there shall be also a second war and yet again shall a great Achilles be sent to Troy.

37. Afterwards, when at length mature years have made thee a man, even the merchant shall quit the sea, nor shall the ship of pine barter merchandise. All lands shall produce all things. The earth will not endure the harrow, nor the vineyard the pruning-hook; now, too, the sturdy ploughman shall loose the yokes from the bullocks' necks, and wool shall not be taught to counterfeit varied colours, but of himself in the meadows shall the ram change his fleece now to a sweetly blushing purple, now to a saffron-yellow, and of its own accord shall scarlet clothe the grazing lambs.

46. “Ages such as ye run on!” said the Parcae to their spindles in accord with the fixed will of the fates. Oh enter on thine honours—soon will the time be nigh at hand—thou loved offspring of the gods, great progeny of Jove! Look thou upon the universe as it totters beneath the weight of its vaulted dome, and on the earth and the expanse of ocean and the depths of the firmament; look how all things are rejoicing in the age that is about to come!

Oh may the last years of my life endure long enough, and may I have breath, even so much as shall suffice to tell thy deeds! Then shall I be surpassed in song neither by Thracian Orpheus nor by Linus, though the one were helped by his mother, the other by his sire—Orpheus by Calliope, Linus by fair Apollo. Were even Pan to try a match with me, and were Arcadia judge, even Pan would own himself beaten, though Arcadia were judge.

Begin, little child, with a smile to recognise thy mother: to thy mother ten months have brought long weariness. Begin, little child; him, upon whom parents have not smiled, a god deems not worthy of his table, a goddess deems not worthy of her love.

THE FIFTH ECLOGUE.

1. MENALCAS. Why, Mopsus, as we have met and are both good men—you at blowing upon the light reed-pipe, I at singing verses—why are we not already sitting here among the mingled elms and hazels?

MOPSUS. You are the elder, it is only right for me to obey you, Menalcas, whether we retire beneath the shades that are chequered by the ceaseless motion of the zephyrs or choose to enter the cave. See how yon wild vine of the forest has decked the cave with scattered clusters.

MEN. In my native mountains you have no rival but Amyntas.

MOP. What if he should also strive to surpass Phoebus in singing?

MEN. Begin first, Mopsus, if you have any songs about love for Phyllis, or praise of Alcon, or quarrels with Codrus. Begin, Tityrus shall mind the kids as they graze.

MOP. Nay, I will try these strains, which I wrote out but now on the green bark of a beech, and I set them to music, marking the alternations of pipe and voice withal—do you then give your orders that Amyntas try a match with me.

MEN. As far as the pliant willow is surpassed by the gray-green olive, or the grounding Celtic reed by red-rose bushes, so far in my judgment is Amyntas surpassed by you. But say no more, my boy, we have come into the cave.

20. MOP. For Daphnis cut off by a cruel death the nymphs shed many a tear—ye hazels and ye rivers, ye can bear witness for the nymphs—what time clasping her son's piteous corpse, his mother cries out upon the cruelty of the gods and of the stars. There was none in those days, Daphnis, to drive the cattle, when fed, to cooling streams; there was no beast that tasted of the stream or touched a blade of grass. Daphnis, the wild mountains and the forests tell how even the lions of Libya bewailed thy

death. Daphnis, too, taught us to yoke Armenian tigers to the chariot, Daphnis taught us to bring in the Bacchic rout and to twine bending shafts with waving leaves. As the vine is the glory of the trees, grape-clusters of vines, bulls of herds, and crops of rich corn-lands, so thou alone art all the glory of thy friends. Now that fate has carried thee off ; even Pales, ay, even Apollo has deserted the fields. In the furrows to which we oft committed big grains of barley, unfruitful darnel and wild oats are springing up ; in the place of the tender violet and the bright narcissus the thistle is springing up and the thorn with its piercing prickles. 40. Strew the ground with leaves, canopy the springs with shade, ye shepherds. Daphnis bids that these things be done for him. And build a tomb, and over it set this legend : “I am Daphnis, famous in the forests and from the forests even to the stars, keeper of a fair flock, fairer myself.”

MEN. Your song, O heavenly poet, is unto me such a boon as sleep on the sward is to the weary, as is quenching one’s thirst in summer’s heat from some dancing rill of sweet water. You are a match for your master, not on the pipe alone, but with your voice as well. Heaven-blest boy ! you shall now be second to him alone. Yet I in turn will sing you my song as best I can, and will laud your Daphnis to the stars ; I will extol Daphnis to the stars. Daphnis loved me, too.

MOP. Could I deem anything greater than such a boon ? The boy himself was worthy to be sung of by you. Long ere now Stimichon has praised your songs to me.

56. MEN. In radiant beauty Daphnis is gazing on the threshold of Olympus, unwonted sight, and is looking down upon the clouds and stars beneath his feet. Thereat doth rapture enthrall the joyous woods, and all the rest of the country side, and Pan, and the shepherds, and the Dryad maids. Neither does the wolf plan an ambush for the cattle, nor do nets devise any guile against the deer ; gracious Daphnis loves peace. Even the forest-clad mountains lift their voices to the stars for joy, now even the rocks, ay, even the trees, raise loudly their strain, “A god, a god he is, Menalcas !” Oh be thou gracious and propitious

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to thy own ! Lo, here are four altars ; see, there are two for thee, Daphnis, and two as high-altars to Phœbus ! Each year will I set for thee two cups foaming with new milk and two bowls of rich olive oil, and, above all, gladdening the feast with Bacchus' store—before the fire, if it be the winter, if harvest tide, in the shade ; I will pour from goblets the fresh nectar of Ariusian wines. Damoetas and Aegon of Lyctus, shall sing for me, Alphesiboeus shall give imitations of the dancing satyrs. These honours shalt thou always have, both when we pay our wonted vows to the nymphs and when we purify the fields. So long as the boar shall love the mountain tops, so long as the fish shall love the rivers, and so long as bees shall feed on thyme and cicadas on dew, so long shall thine honour, thy fame, and thy glory ever abide. Even as to Bacchus and Ceres, so unto thee shall the peasants year by year pay their vows ; thou too shalt condemn men to pay their vows.

MOP. What gifts shall I give thee for so noble a lay ? For neither the whistling of the rising south wind nor the beating of the surge on the seashore give me such delight, no, nor the streams that run down the middle of the rocky glens.

MEN. First I will present thee with this frail reed ; this taught me “Corydon was burning with love for fair Alexis” ; this also taught me “Whose flock is this ? Does it belong to Meliboeus ?”

MOP. But do you take this shepherd's crook, which Antigenes did not get from me, although he asked me often—in those days he deserved to be loved—a fine one it is, with regular knots, and tipped with bronze, Menalcas.

THE SIXTH ECLOGUE.

1. At first my muse deigned to sport in Syracusan strain, nor blushed to dwell in the woods. When I essayed to sing of kings and battles, the Cynthian god touched my ear and reminded me, saying, “A shepherd, Tityrus, should see that the sheep he feeds are fat and the songs he sings are thin.” So now—since you will find plenty of poets eager to tell of your glorious deeds and sing of your sorrow-fraught wars—I will con a rustic melody on a slender pipe of reed. Not unbidden is the strain I sing. Yet if anyone, despite their feebleness, if anyone should read even these verses charmed with fond love for them, you, Varus, shall be sung of by my tamarisks and all my grove; nor does Phoebus take more delight in any page than the one which bears at its head the name of Varus.

13. Press on, ye Pierian maids. Chromis and Mnasylos, two young shepherds, saw Silenus lying asleep in a cave, his veins swollen, as they ever are, with yesterday’s carouse; the garlands had slipped from his head, and were lying just a little way off, and in his hand his heavy stoup was hanging by its well-worn handle. Up they come—for the old man cheated both of them out of a promised song—and throw upon him chains made of his own garlands. To their aid comes Aegle, and finds them half afraid, Aegle, the fairest of the Naiads; and as he begins to open his eyes, paints his face and temples with blood-red mulberries. Laughing at the trick, quoth he, “Why are you weaving chains?” Set me free, boys; it is enough for your power to have been seen. Hear the songs you desire; your reward shall be my songs, hers a reward of another kind! With that he begins at once. Then, ah, then fawns and beasts of the forest might have been seen dancing in measured time, while the sturdy oaks swayed their tops to and fro. Not so much does Parnassus’ peak rejoice in Phoebus, nor so much do Rhodope and Ismarus marvel at Orpheus.

31. For he began to sing how through the great void the

seeds of earth and air and sea and liquid fire as well had been brought together ; how all things from these primal elements, all things and even the young globe of earth and sky grew into a whole ; then how the dry land began to harden and shut Nereus apart in the sea, and by degrees to take to itself the shapes of various things ; and how at length the earth is amazed at the dawning of a new sun, and how the rain falls from a greater height now that the clouds are raised, what time forests first begin to spring up and living things wander in scant numbers over the hills that knew them not. Next he told of the stones that Pyrrha threw, of Saturn's reign, of the birds of Caucasus, and of Prometheus' theft. To these he adds the story of the fountain whereat Hylas was left for all the sailors' shouts, and how the shore rang with Hylas ! Hylas ! everywhere ; and Pasiphae, happy had there never been any cattle, he comforts with her fond passion for the snow-white bull. Ah, hapless maiden, what madness has seized thee ! Proeteus' daughters filled the fields with counterfeited lowings : yet for all that, not anyone of them sought shameful converse with kine, though she feared the yoke for her neck, and often looked for horns on her smooth brows. Ah ! ill-fated girl ! thou art wandering now over the mountains while he, resting his snowy side on soft hyacinths, beneath some dark holm-oak is chewing the yellow-green grass or following some heifer in the great herd. "Ye nymphs," she cried, "Dictaeon nymphs, close now, close your forest glades, in hope that by some hap the wandering footsteps of the bull may meet my eyes ; it may be that he has been charmed with some green pasture, or has gone after the herd, and that some heifers are leading him on to the stalls of Gortyn." 64. Then he sang of the maiden who marvelled at the apples of the Hesperides, then he girds Phaethon's sisters with mossy bark of bitter taste, and raises them from the ground as lofty alders. Next he sang how, when Gallus was roaming by Permessus' streams, one of the sisters led him to the Aonian hills, and how the whole choir of Phoebus rose up to do honour to the hero ; how Linus, the shepherd of heavenly song, having decked his locks with flowers and leaves of bitter parsley, spake these

words to him: “ These reeds the Muses give to thee ; here, take thou them—the reeds which they gave of old to the bard of Ascra before thee, wherewith he was wont to draw down by his singing stout ashes from the mountains. With these thou must sing of the Grynean forest’s birth, that there may not be any grove in which Apollo glories more.” What should I speak of Nisus’ daughter Scylla, to whom the story clings that, with her waist of radiant beauty girt with barking monsters, she assaulted the Dulichian ships, and in the deep sea, alas ! mangled the shuddering sailors with her sea-born dogs : or how he told the story of the change of Tereus’ limbs, of the feast, the presents Philomela made ready for him, with what speed she made her way unto the desert places, and with what wings in her hapless state she fluttered high above her home ? All the songs, that when Phoebus erst was conning them, Eurotas heard and bade his laurels learn by heart, Silenus sings—the echoing valleys bear the sound to the stars—till the evening star gave the word for gathering the sheep within the fold and counting their tale, and pressed on from Olympus for all Olympus’ reluctance.

THE SEVENTH ECLOGUE.

1. MELIBOEUS. Daphnis one day had chanced to seat himself beneath a whispering holm-oak, and Corydon and Thyrsis had driven their flocks together to one spot—Thyrsis the sheep, Corydon the goats, now swollen with milk. Both were in the flower of their years, Arcadians both, well matched in song, and ready to reply. To this spot even my he-goat, the lord of the herd, had wandered off, while I was protecting the young myrtles from the frost. When lo ! I see Daphnis. When he sees me over against him, “Quick, quick !” says he, “come hither, Meliboeus ; your goat and kids are safe ; and if you can tarry awhile, rest beneath the shade.” Hither of themselves the kine will come through the meadows to drink, here Mincius fringes his green banks with soft reeds, and from the oak beloved by Jove sounds the humming of the swarms. What was I to do ? I had then no Alcippe, no Phyllis to shut up at home my weaned lambs ; and the match was a grand one—Corydon against Thyrsis. However, I neglected my business for their sport. So they both began to compete in amoebaean strains : amoebaean strains the Muses were full fain to recall. These Corydon repeated, those Thyrsis in his turn.

21. CORYDON. Ye nymphs of Libethrus, my delight, either give unto me a strain such as ye have given to my Codrus—second only to Phoebus’ strains are the songs he makes—or if all of us have not the power, here upon the hallowed pine shall hang my tuneful pipe.

THYRSIS. Ye shepherds, deck your rising poet with ivy, shepherds of Arcadia, that so Codrus’ sides may burst with jealousy ; or, should he praise me beyond what is fitting, wreath my brows with foxglove, lest the tongue of malice harm the bard that is to be.

COR. To thee, our lady of Delos, young Micon offers this shaggy boar’s head and the branching antlers of a long-lived stag. If this luck continue to be his, thou shalt be

set up in full length all wrought of polished marble, thine ankles girt with purple buskins.

THYR. A bowl of milk and cakes like these are enough for thee to look for year by year, Priapus: the garden thou protectest is poor. At present to suit my means I'll make thee a statue of marble; but if the younglings fill up the tale of our herds, thou shalt be wrought in gold.

37. COR. Galatea, child of the sea-god, sweeter to me than the thyme of Hybla, whiter than any swan, fairer than pale ivy, as soon as ever the bullocks come back from the pastures to their stalls, if thou hast any care for thy Corydon, oh come!

THYR. Nay, may I seem to thee more bitter than Sardinian herbs, rougher than broom, more worthless than the seaweed thrown to rot on the shore, if this day is not to me already longer than a whole year. Go home from the pastures, if ye have any sense of shame, go ye kine.

COR. Ye mossy springs and grass that is softer than sleep, and thou, the green arbute tree that coverest them with chequered shade, keep ye the summer heat from my kine: now comes parching summer, now buds are swelling in the pliant vine-shoot.

41. THYR. Here is a hearth and rich pine torches, here there is ever a well-heaped fire and the doorposts are black with the ceaseless smoke. Here we care as much for the chill blasts of the north wind as the wolf cares for the number of the flock or torrent streams for their banks.

COR. Here stand junipers and prickly chestnut trees; strown here and there beneath each tree is lying its own peculiar fruit. Now all things are smiling; but if fair Alexis were to quit these hills of ours you would see even the rivers dried up.

THYR. The field is parched; the grass is athirst and dying in the poisoned air. The wine god has begrimed the hills the shade of their vines: but at my Phyllis' coming every grove shall grow green again, and Jupiter shall come down abundantly in fertilising rain.

61. COR. The poplar is Alcides' best-loved tree, the vine Iacchus', the myrtle fair Venus', his own bay tree Phoebus'; Phyllis loves the hazels; so long as Phyllis loves them,

neither the myrtle nor the bays of Phoebus shall surpass the hazels.

THYR. The ash in woodlands is the fairest tree, the pine in gardens, the poplar by rivers, the fir on lofty mountains ; but if oft and again, fair Lycidas, thou wouldest visit me, to thee would bow the ash in the woodlands, the pine in the gardens.

MEL. This I remember, and that Thyrsis competed in vain and was beaten. From that time Corydon is Corydon with us.

THE EIGHTH ECLOGUE.

1. I will tell of the shepherd's muse, the muse of Damon and Alphesiboeus, at whose rivalry the heifer stood marvelling, all heedless of the pasture, by whose song the lynxes were spellbound, and rivers changed and lulled their flow to rest,—of Damon's muse I will tell, the muse of Alphesiboeus.

Whether, as I guess, thou art now weathering the rocks of the broad Timavus or coasting along the shore of the Illyrian Sea : Oh, will that day ever come, when it shall be mine to tell of thy deeds ? Oh, will it ever come to be mine to publish through the whole world thy strains, that alone are worthy of Sophocles' tragic genius ? From thee is my beginning, with thee shall be the end ; receive the strains begun at thy behest, and let this ivy twine itself around thy temples amid thy bays of victory.

The chill gloom of night had scarce passed away from the sky, what time the dew on the soft grass is sweetest to the kine, when Damon, leaning on his smoothed olive-staff, thus began :

17. DAMON. Rise to birth, O Morning Star, and usher in the genial day, while I, cheated by an unrequited passion for Nysa, my lady-love, lament, and to the gods, albeit I have profited nothing from their testimony, dying I yet make utterance in my last hour. Begin with me, my pipe, Arcadian strains. The wood and that Maenalus possesses

is ever tuneful, his pines ever vocal, and alway he listens to shepherds' loves and to Pan, who first would not suffer the reeds to be idle. Begin with me, my pipe, Arcadian strains. To Mopsus is Nysa given: what may we lovers not expect? Griffins shall now mate with horses, and in the succeeding age timid deer shall come with hounds to drink. Mopsus, cut thou fresh torches, it is thou who art taking her to wife. Bridegroom, fling thou nuts about: for thee the evening star is quitting Oeta. Begin with me, my pipe, Arcadian strains. O wedded wife of a worthy spouse, while thou scornest all, and while thou loapest my pipe, and my goats too, and my shaggy brow and long-grown beard, and dost not believe that any god has regard for mortal's doings. Begin with me, my pipe, Arcadian strains. Yet in our orchard when thou wast but a girl I saw thee—I was showing thee the way—gathering dewy apples with thy mother. At that time I had already entered on my twelfth year: I could already reach from the ground to the boughs that were easy to break. 41. When I saw, how I was undone! What evil madness hurried me away! Begin with me, my pipe, Arcadian strains. Now I know what manner of deity is Love: on rough rocks he was born of Tmaros or Rhodope or the Garamentes at the world's end, he is no son of our race or blood. Begin with me, my pipe, Arcadian strains. Cruel Love taught a mother to imbrue her hands in her children's blood, cruel wert thou too, O mother, a cruel mother thou, but that boy-god was more wantonly wicked. Wantonly wicked was that boy-god; cruel wert too, O mother! Begin with me, my pipe, Arcadian strains. Now let the wolf, of his own accord, flee even from sheep, let the tough oaks bear golden apples, let the alder bloom with narcissus, let rich amber ooze from the tamarisk's bark, let screech-owls vie even with swans, and let Tityrus become Orpheus,—Orpheus in the woods, among the dolphins Arion. Begin with me, my pipe, Arcadian strains. Let all things, as thou wilt, become the deep sea. Farewell, ye woods; headlong from the watch tower on the lofty cliff into the waves I shall plunge; take this as my last dying gift. Cease, my pipe, cease at last Arcadian strains.

Thus Damon sang, and do ye, nymphs of Pieria, tell what answer Alphesiboeus made; all things we cannot all do.

64. **ALPHESIBOEUS.** Bring forth water and bind around the altar a soft fillet, burn juicy herbs and male frankincense, that I may essay with magic rites to distract my lover's sober heart; nothing is wanting here but magic spells. Bring home from the city, my spells, bring Daphnis home! Spells can even draw down the moon from heaven, with spells Circe transformed Ulysses' comrades, the cold snake in the meadows is burst asunder by the singing of a spell. Bring home from the city, my spells, bring Daphnis home. First I wind round thee these three threads, differing with three colours, and thrice around the altar I carry this image; the god takes delight in an uneven number. Bring home from the city, my spells, bring Daphnis home! Amaryllis, twine three colours in three knots; twine them, Amaryllis, do, and say, "Chains of love I twine." Bring home from the city, my spells, bring Daphnis home. Even as this mud hardens and as this wax melts through one and the same fire, so may it be with Daphnis through love of me. Sprinkle meal and burn crackling bay leaves with bitumen. Daphnis burns my heart cruelly, I burn this bay against Daphnis'. Bring home from the city, my spells, bring Daphnis home. 85. May such love take hold of Daphnis, as when a heifer, wearied with seeking the steer through woodlands and tall groves, beside some stream of water falls down in the green sedge in utter despair and remembers not to retire before the late night,—and may I have no wish to relieve it. Bring home from the city, my spells, bring Daphnis home. These relics that faithless fellow left me long ago, dear pledges of himself, which now, O earth, I consign to thee just at the threshold; these pledges owe me Daphnis. Bring home from the city, my spells, bring Daphnis home. These herbs and these poisons gathered in Pontus, Moeris gave me with his own hand—in Pontus they grow abundantly. I saw Moeris often change himself into a wolf by means of these and hide in woods, and often summon spirits from the depths of the tomb, and draw sown crops across to another field. Bring home from

the city, my spells, bring Daphnis home. 101. Bear ashes out of doors, Amaryllis, and cast them into the running stream and over your head, and look not back. By these means I will assail Daphnis; naught cares he for the gods, naught for spells. Bring home from the city, my spells, bring Daphnis home. See, even of themselves, the ashes have caught the altar with flickering flames, while I was slow in taking them up. Be it a good omen. There is something of a surety, and Hylax is barking on the threshold. Are we to believe it? or do lovers fancy dreams for themselves? Cease—from the city he is coming—now cease, my spells—Daphnis comes.

THE NINTH ECLOGUE.

1. LYCIDAS. Whither are you turning your footsteps, Daphnis? I suppose it's whither the road leads—to the city?

MOERIS. O Lycidas, we have lived to hear a stranger—a blow we never apprehended—in possession of our little farm, saying: "These lands are mine; you old tenants, remove elsewhere." Now, defeated and sorrowful, for chance turns all things upside down, we are taking these kids to market for him—bad luck to him!

LYC. Well, I at any rate had heard that all the land where the hills begin to withdraw, as they let the ridge sink down with gentle slope, right down to the fountain and to the old beeches with their now shattered tops—all this—your Menalcas had saved by his songs.

MOER. You had heard, and so the story went; but my songs, Lycidas, avail among weapons of war only as much as Chaonian doves, so the proverb runs, at the eagle's approach. But had not a crow on the left warned me from a hollow holm-oak to settle this new quarrel as best I might, neither your friend Moeris here nor Menalcas himself would be living.

17. LYC. Ah! can such guilt belong to any man? Ah! has the comfort you bring us been so nearly stolen from us

along with yourself, Menalcas? Who would sing of nymphs? Who would strew the ground with flowering grasses or canopy the springs with verdant shade? Or who would sing us the songs I silently gathered up in secret from you the other day, when you were hurrying to our darling, Amaryllis? "Tityrus, till I return—the way is short—feed my goats, and when they are pastured take them to drink, Tityrus, and while you are taking them beware of getting in the way of the he-goat—he butts."

MOER. Ay, and this song which he was making for Varus and had not yet finished: "Varus, your name, so but Mantua be spared to us, Mantua, alas, all too near ill-fated Cremona, swans shall bear in their song aloft to the stars."

30. LYC. If you would have your swarms avoid Corsican yews, if you would have your cows when pastured fill their udders full—begin any strain that you know. Me also the Muses of Pieria have made a poet; I too have songs, me also the shepherds call a bard; yet am I not fain to believe them, for methinks I cannot yet make lays worthy of Varius or Cinna, but I cackle like a goose among tuneful swans.

MOER. That is just what I am busied with, Lycidas, and I am silently communing with my heart, if haply I may be able to remember; and it is no mean song. "Hither come, O Galatea; whatever sport is there in the waves? Here is blushing spring, here around the rivers the earth pours forth flowers of many a hue, here a white poplar overhangs the cave and bending vines weave a shady canopy. Hither come; let the wild waves lash the shore."

44. LYC. What of those songs I heard you singing alone beneath the clear night sky? I can recall the tune, if I only remembered the words.

MOER. "Daphnis, why look you at the risings of the old constellations? Lo, the star of Caesar, scion of Dione's race, has come forth, the star to make corn-fields glad with harvests, and to make the grape overspread itself with purple on the sunny hills. Graft pear trees, Daphnis: your children's children shall pluck the fruit." Time bears away all with it, even the memory. I remember how in my boyish days I often sang the long sunny days to rest: now

my many songs are forgotten ; even his very voice is fleeing from Moeris ; wolves have seen Moeris ere he saw them. However Menalcas will sing you often enough the songs you want.

56. Lyc. By your excuses you put off my longings to a distant time. And see, even now all the sea is laid and calm, and, lo, every breath of the whispering wind has fallen. Just here we are half-way on our journey ; for Bianor's tomb is beginning to come into view. Here where the husbandmen are stripping off the thick foliage, here, Moeris, let us sing ; here set your kids down, we shall reach the city for all that. Or if we fear that night may gather a shower first, we can go singing all the way—the journey would be less tiresome. That we may go singing I will relieve you of this burden.

MOER. Say no more, my boy, and let us do the work before us ; we shall sing our songs better when the master himself has come.

THE TENTH ECLOGUE.

1. This last task, Arethusa, grant me to accomplish : a brief song for my Gallus, yet such as even Lycoris may read. A brief song I must sing : who would refuse a song to Gallus ? Begin, if thou wouldest have the goddess of the briny deep forbear to mingle her waters with thine, when thou glidest beneath the waves of Sicily ; let us tell of Gallus' troublous passion, while the flat-nosed goats are browsing on the tender bushes. We sing not to the deaf ; the woods re-echo all our strains.

9. What groves or what glades were ye haunting, ye fountain-nymphs, when Gallus was dying through unrequited love ? For it was not Parnassus' peaks or any ridge of Pindus that caused your delay, no nor Aonian Aganippe. Even the laurels, even the tamarisks wept for him, for him as he lay down by the lone rock ; even pine-clad Maenalus and the stones of chill Lycaeus wept. And the sheep are standing around—and we are not ashamed of them, nor be

thou ashamed of thy flock, heavenly poet: fair Adonis also pastured sheep by the river's side—and the shepherd came, and the weary swineherds came, dripping from the steeping of winter acorns came Menalcas. All ask, "Whence that passion of thine?" Apollo came. "Why, Gallus, so mad?" said he; "thy love, Lycoris, through snows and through the fierce camp, has gone after another." There came, too, Silvanus, with a rural garland on his brow, nodding the flowering fennel and giant lilies. Pan, the god of Arcadia, came, whom we have seen with our own eyes, crimsoned with blood-red dane-wort berries and vermillion dye. "Shall there be no limit to your weeping?" says he, "Love cares not for such grief, cruel love is not sated with tears, any more than grass with the streams, or bees with cytisus, or goats with leafage." But sadly he said: "Yet sing of this to your mountains: only Arcadians are skilled in song. Oh how softly would my bones rest if hereafter the pipe you shepherds play should tell the story of my love!"

34. And would that I had been one of you and either a shepherd of your flock or a dresser of the ripening grapes! Verily whether Phyllis or Amyntas were my passion or any other,—what then, supposing Amyntas is swarthy? Dark are the violets and the hyacinths are dark. With me among the willows, beneath the pliant vine such a one would be; Phyllis would gather me garlands, Amyntas would sing. Here are cool springs, here are soft meadows, Lycoris, here is a grove; here by thy side I should be worn away by age alone. Now passion for the ruthless fray keeps me under arms amidst swords and advancing foemen. Far from thy fatherland—and would it were mine not to believe so cruel a rumour. O hard heart, without me and alone thou lookest upon the Alpine snows and the frosts of the Rhine. Oh may the frosts do thee no harm! Oh may the hard ice forbear to cut thy tender feet! I will go and I will attune to the Sicilian shepherd's pipe the songs I have composed in Chalcidian verse. It is my resolve to choose rather to suffer in the woods among the caves of the wild beasts and to carve my love on the tender trees. They will grow, and you will grow, my love.

55. Meanwhile I will mingle with the nymphs and roam over Maenalus, or I will hunt fierce boars. Not any cold shall keep me from besetting the glades of Parthenius with hounds. Already I seem to see myself walking amid rocks and echoing groves ; I feel a desire to shoot Cydonian shafts from a Parthian bow. As if such shifts as these would be a remedy for my mad passion, or that god would learn to show compassion to men's woes ! Now again I care not for the wood-nymphs nor even for songs ; again, even ye woods, farewell. Our efforts cannot change him, not though in midwinter we should drink of the Hebrus and endure snows of Sithonia in slushy winter time ; not though, when the bark is dried up and dying on the tall elm, we should drive about the flocks of the Aethiopians beneath the star of Cancer. All things Love conquers : let us, too, yield to Love.

This will be enough, ye goddesses of Pieria, for your poet's song, while he sits and weaves a basket of slender marsh-mallow twigs ; you will make this of the greatest worth in Gallus' eyes, Gallus for whom my love grows each hour, as much as in early spring the green alder shoots aloft. Let us rise : shade is wont to harm the singer ; the juniper shade does harm ; the shades are bad even for crops. Go home, ye have eaten your fill, go, my goats, the evening star is rising.

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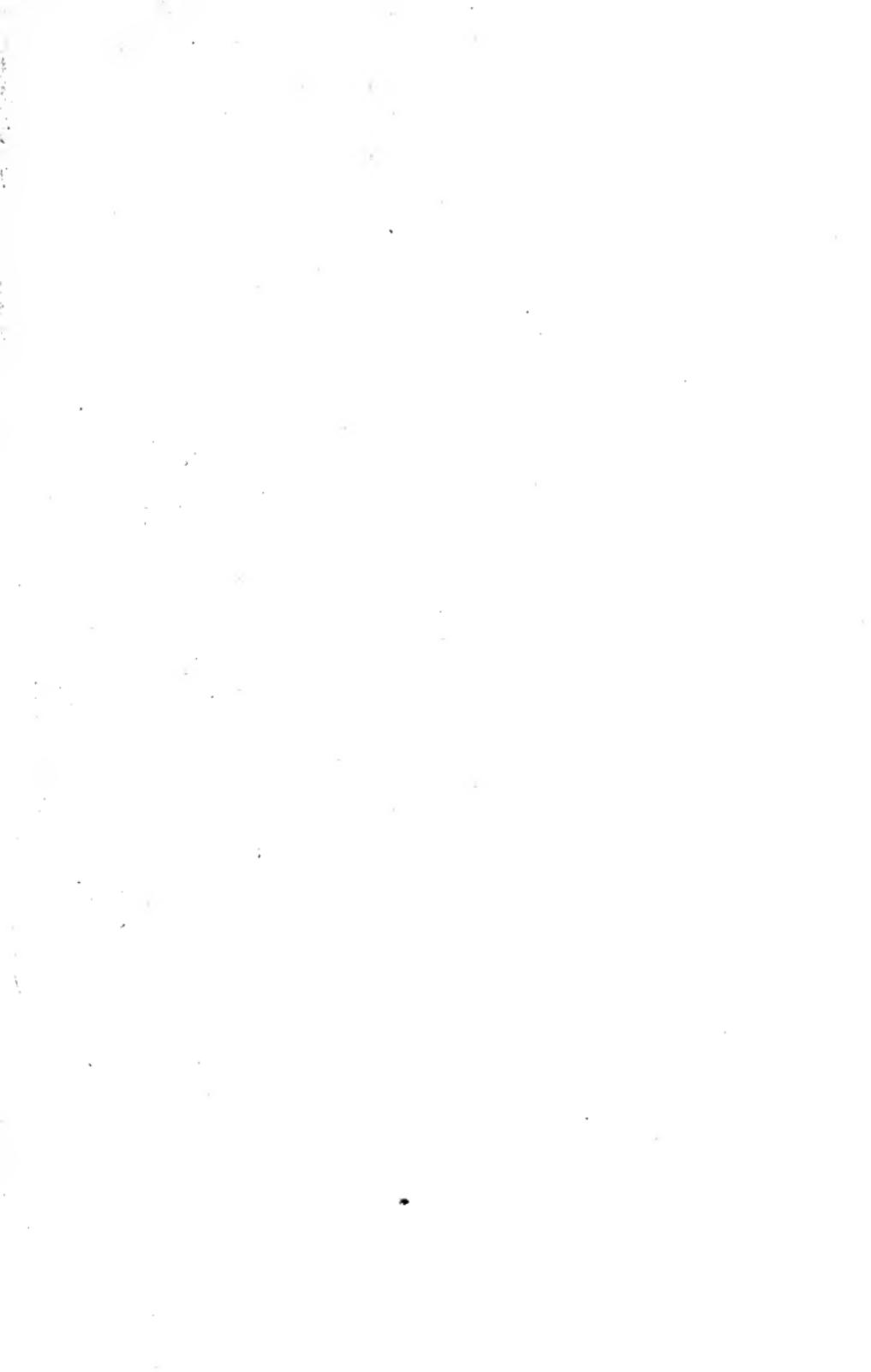
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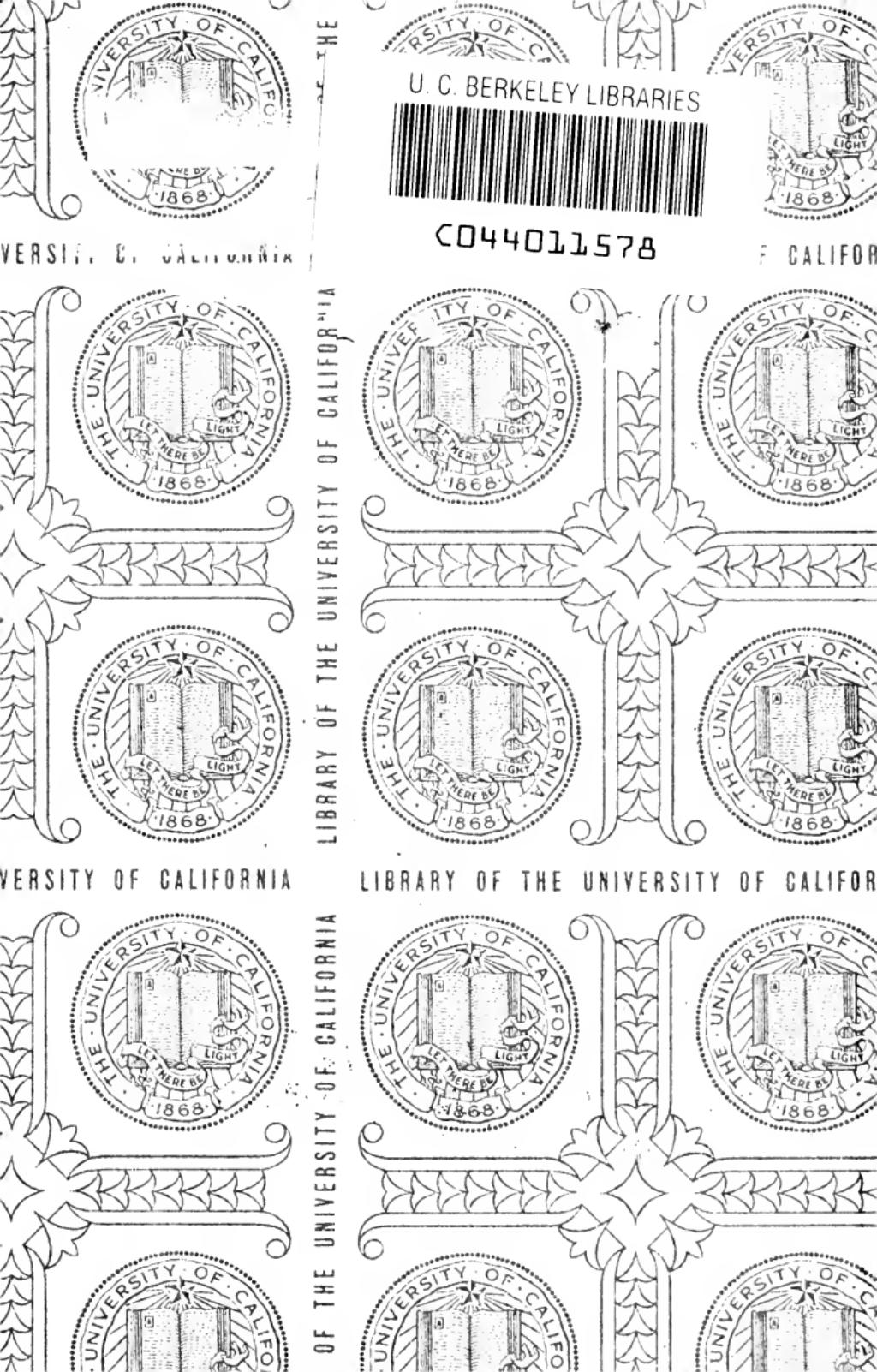
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